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NATIONAL WELSH EISTEDDFOD HONORS AMERICANS

A Steamer-full of Welsh Americans—English Choirs Win—Patriots versus Cosmopolites—Queen of Roumania Becomes a "Bard"

PWLLHELI (WALES).—The Welsh National Eisteddfod has been held this year in this little town on the coast of Carnarvonshire, one of the beauty spots of North Wales. One cannot say the how-many-eth it is because the controversy is still raging as to whether it was instituted in prehistoric ages or at the end of the 18th century by one Iolo Morganwg. In many ways it has been inferior to some of its predecessors, but the great fact remains that it has resulted in a profit of about £2,000 (\$10,000), which will console the promoters for many shortcomings.

Moreover, this particular Eisteddfod has been of unusual interest to Welshmen in the United States, who chartered a liner upon which they lived in Carnarvon Bay during the week. The Gorsedd conferred honorary degrees on several well known Welsh-Americans, among whom may be mentioned Tom Rees of New York, who is the donor of the Rees Prize, the Rev. Joseph Evans of New York, and John O. Thomson of Utica, N. Y., who was officially recommended by the American Gorsedd and was for twenty years the secretary of the governing body of the True Ivorites, the Welsh-American patriotic society, and an officer in the Cymrodorian Society.

The number of Americans who assembled on the platform of the Eisteddfod pavilion on Friday, August 7, to be welcomed by the huge audience of fifteen thousand, was about four hundred. They showed a creditable knowledge of their native tongue, when they sang Land of My Fathers in Welsh. Lloyd George, who was the president of the afternoon, made a special reference to them—unfortunately in Welsh.

A significant incident took place when the "conductor"—as the master of ceremonies is called in Wales—invited any of those who had taken part in the Eisteddfod of Pwllheli of 1875 to stand up, and four men answered his invitation. It is eloquent proof of the hold which the institution—whether it is twelve hundred or only a hundred and fifty years old—has on the imaginations and affections of the Welsh, that so many people should travel so many thousands of miles to revisit the Eisteddfod. At the concert on the previous evening an elderly lady sang the song with which she had won the principal prize just fifty years before. It is little things like this which give the National Eisteddfod a peculiar place among national institutions.

ENGLISH CHOIRS WIN

This year all the principal choral competitions were won by English choirs. This fact is perhaps not as important as it would have been, had the competitions taken place in South Wales, where the candidates for honor are always more numerous. North Wales is not so easily accessible as the big centers are in the South and do not cultivate choral music as assiduously. Incidentally, it may be mentioned that in 1927 the Eisteddfod is to take place at Holyhead, and that four choirs from Ireland have already promised to take part. It has been suggested that an effort should be made to induce Scotch choirs also to attend, which would give the Festival an international character.

The fact that only four choirs competed for the principal prize for mixed choirs from ninety to one hundred and fifty voices, whereas in the South the average is about a dozen, shows what an influence the location of the Eisteddfod, which takes place alternately in the South and the North of Wales, has on the actual competitions.

WELSH MUSIC—"BEST IN THE WORLD"

It would be pathetic, if it were not so wrong-headed, to hear Welsh speakers who have probably never heard all

the symphonies of Beethoven, and almost certainly never heard the later music dramas of Wagner, proclaiming loudly to an audience with equally restricted knowledge that Welsh music is the best in the world! It is not fair, of course, to blame them for their want of knowledge, but they would show more wisdom, and their prospects for the



BERTA GARDINI REINER.

daughter of the famous singer, Etelka Gerster, and wife of Fritz Reiner, conductor of the Cincinnati Symphony Orchestra, and, still more, a distinguished singer and voice teacher in her own right. As head of a special class at the Cincinnati Conservatory of Music she has achieved notable success in imparting to her pupils the famous Gerster method. Their recital last June attracted the music critics of the city. The Times Star said: "That Etelka Gerster's method of song shall now be established in Cincinnati through Mrs. Reiner is a positive addition to the musical culture of the city." It is Mrs. Reiner's intention to bring her advanced pupils to New York for public recital next season.

future would be more hopeful if they had a more accurate sense of their limitations. The results of this year will perhaps bring some of these considerations home to musical Wales. The chief choral prizes have been won by choirs from towns where good music is more accessible than it is in the heart of Wales, or by choirs conducted by those who have lived in such places and know the best traditions.

WELSH SETBACKS

One other thing was very noticeable during the week.

Welsh choral singing, which in spite of its temporary setback is still extraordinarily good, seems to be in a period of
(Continued on page 6)

HUGE CROWDS AT HOLLYWOOD

Reiner, Van Hoogstraten, Rothwell, Bloch, Hanson and Ethel Leginska Conduct Bowl Concerts—Liszniewska and Samuel Gardner Chief Soloists—Open Air Opera

LOS ANGELES, CAL.—Fritz Reiner returned to the Bowl for his final week on July 28 with an all-Wagner program. The Rienzi overture and The Good Friday Spell were satisfactorily interpreted, but the Tristan and Isolde Dreams was the best thing on the program. The Tannhäuser March impressed and Forest Murmurs proved popular. Sylvain Noack, concertmaster, played exquisitely the small solos. In Parsifal, Henri de Busscher did some musicianly work with the oboe. Mr. Reiner's own arrangement of Siegfried was much enjoyed. The Entrance of the Gods to Valhalla completed the program.

LISZNIEWSKA SOLOIST

On July 30, the orchestra was augmented to 125 members and was divided into two parts for the Tchaikovsky overture, 1812, one playing from the stage and one from a hillside adjoining the stage. The program opened with Weber's overture, Euryanthe, followed by the Stravinsky suite, Petrouchka, given again by request. Marguerite Melville Liszniewska, pianist, was the soloist of the evening, playing the G minor concerto of Saint-Saëns. She received a hearty welcome from the audience and proved herself a capable artist. The additional number on the program was the Dance of the Pilevetz, Borodine.

FRIDAY'S PROGRAM

Friday's program opened with Thomas' Mignon overture, followed by Rieti concerto for wind instruments; Three Hungarian Dances, by Brahms; the Bacchanale from Samson and Delilah; The Sorcerer's Apprentice, by Ducas, and Strauss' Blue Danube.

REINER TRIUMPHS

Fritz Reiner closed his Bowl triumphs Saturday, August 1, with a brilliant performance of Dvorak's New World Symphony; Stravinsky's Firebird, and the Tannhäuser overture. After the last he made a short speech of farewell and left immediately by aeroplane for New York.

ETHEL LEGINSKA CONDUCTS

One of the most interesting events of an interesting season was the appearance at the Bowl of Ethel Leginska, guest conductor, composer and pianist. The largest audience of the season gathered in the Bowl the one night she appeared, crowding the seats and the hillside. With over 30,000 inside the Bowl, hundreds, if not thousands, were turned away. The traffic was so congested on the streets leading to the Bowl that members of the orchestra were unable to get in and the concert was held up the greater part of an hour. Her program opened with the Oberon overture, Weber, followed by Beethoven's Seventh Symphony and a Weber piano concerto, in which Miss Leginska played and conducted at the same time. After the intermission came six little Mother Goose songs composed by Miss Leginska. These were sung by Margaret Messer Morris. The program closed with the prelude to the Meistersinger, Wagner. Her rare versatility called forth an ovation.

VAN HOOGSTRAATEN ARRIVES

The coming of Willem Van Hoogstraten on August 6 was an event of importance musically here, and a record crowd turned out to hear him. He played an exacting program which showed his mastery. Opening with the Frieschütz overture, Weber, and the Brahms symphony No. 1,
(Continued on page 12)

FOREIGN NEWS IN BRIEF

Capitol. All leading musical and political personalities were present and the Mayor, Senator Cremonesi, presented him with a gold medal. D. P.

A NEW SPANISH ACADEMICIAN

MADRID.—Bartolomé Pérez Casas, conductor of the Madrid Philharmonic Orchestra, has been made a member of the Royal San Fernando Academy of Fine Arts to take the place of the late Tomas Bretón, Spanish composer. He was solemnly inducted into his new office and devoted his inauguration address to a statement of musical conditions in Spain, deploring among other things the fact that concerts have to pay a 4½ per cent.

tax, while other entertainments pay only 1½ per cent. Perez Casas was born in Murcia in 1873 and has several compositions to his credit. E. I.

SALZBURG MOZART MUSEUM REOPENED

SALZBURG.—The Mozart Museum, situated in the house where Mozart was born, in Getreidegasse, which had been closed for some time past for repairs, has now been reopened to the public. At the same time the so-called Zauberflöte House (the little garden house where Mozart wrote Die Zauberflöte and which was transferred from Vienna to the Kapuziner Berg, near Salzburg, has been also reopened, after undergoing some neces-

sary repairs. In honor of the event there was a Mozart concert under the direction of Bernhard Paumgartner, director of the Mozarteum Conservatory, also a solemn performance of the Krönungsmesse at the Cathedral, and one concert each in the Zauberflöte House and in the house of Mozart's birth. At the latter concert the Minuets which Mozart composed at the age of six years were played on Mozart's own piano. B.

BROADCASTING CELEBRITIES OF THE PAST

LONDON.—The British Broadcasting Company will give in the autumn a program to which great actors, operatic singers and politicians of the past will contribute. The British Museum possesses phonograph and gramophone records of the voices of many famous people now dead, including Gladstone, Queen Victoria, Florence Nightingale,
(Continued on page 23)

SALZBURG HAS MUSICAL EXHIBITION

SALZBURG.—The Salzburg Museum Society has opened a very interesting musical exposition in the rooms of the old Study Library—opposite the Festival Theater—to remain open for the inspection of the festival visitors during the larger portion of the summer. The objects, collected from the Vienna National Library, the museum of the Gesellschaft der Musikfreunde, Vienna, and from many museums, libraries, monasteries and private collectors, comprise numerous manuscripts, portraits, instruments, autographs and old prints. B. P.

MOLINARI HONORED

ROME.—The Augusteo orchestra in its recent tournee through Switzerland, Bohemia, Czechoslovakia, and northern Italy, has been so successful, not only artistically but also financially, that a reception was tendered the valiant leader, Bernardino Molinari, at the

NATIONAL WELSH EISTEDDFOD HONORS AMERICANS

(Continued from page 5)

transition. For longer than one cares to remember adjudicators have been impressing on Welsh singers the urgent need of avoiding sentimentality and the making of "points." One of the results of these constant homilies, which is welcome enough on the whole, is to make Welsh singers self-consciously do violence to their emotional temperament, and go to the other extreme of avoiding natural expression. No doubt the right balance will be found soon, so that the beauty of Welsh voices, and the innate poetic vision of the race will find its proper expression.

After these preliminaries of abstract wisdom we may now proceed to discuss some of the concrete results of the principal competitions. The test pieces in the principal choral contest were lady Oriana, by Wilbye; Beyond the Veil, by Dr. D. de Lloyd, and Snowflakes, by E. T. Davies. There were six competing choirs, of which one, that from Huddersfield in Yorkshire, conducted by J. Fletcher Sykes, was the only English one. This was the winning choir, and it may be said without hesitation that its singing of Wilbye's Madrigal was one of the most beautiful choral performances that it has ever been my good fortune to hear. I quite agreed with Sir Walford Davies, who told the choir that it was within a very measurable distance of absolute perfection, and one can quite believe that—as he expressed it—it swept the judges off their feet. One could not help admiring the sportsmanship of the Welsh audience which nearly brought the roof down with its enthusiastic applause. For the singing of this piece the judges awarded the choir 98 marks. For the singing of Snowflakes, which is as light as the other is solid, they were awarded 99 marks, which shows how versatile the choir is. For the singing of the second piece they obtained 95 marks.

The choir which won the second prize was that of Llangefni, a small village in Anglesey, conducted by J. Griffith Jones. This choir also obtained over 90 marks for each piece and tied with Huddersfield with 95 for its singing of the second. As regards mere physical beauty of tone it was perhaps even superior to the winning choir. This is the more creditable as Anglesey has not the same fine tradition of choral singing which is one of the boasts of that part of Yorkshire in which Huddersfield is situated. The high level reached by the competition can be gauged by the fact that the choir obtaining the lowest marks gained 255 out of a possible 300, which very often is the total of a winning choir. The audience was unanimous in its approval of the verdict, and it is a striking fact that all the five judges were convinced and patriotic Welshmen.

WELSH OR ENGLISH?

Owing to difficulties of transport Mr. Sykes' Huddersfield Ladies' Choir was not able to compete in the principal competition for female choirs, in which the test pieces were The Lord is my Shepherd, by Dr. D. de Lloyd, and The Bells of Aberdovey, arranged by Emlyn Nevins. Only three choirs competed, which were all three of unusual quality. Beautiful soft tone was characteristic of all of them. The prize went to the Gitana Ladies' Choir from Birkenhead, conducted by Maggie Evans, so that one is not quite certain whether it should be called a Welsh or an English Choir. The second prize went to the Rhondda Ladies' Choir, which was not the equal of the winning choir in choral technic, but possibly as good if not somewhat better in poetic interpretation.

The test pieces in the competition for smaller choirs consisting of eighty voices also produced some good singing from four choirs. The pieces to be sung were Abide with Us, from one of Bach's choral cantatas—one of his somewhat austere contrapuntal pieces, and the Vale of Clwyd, arranged by J. H. Roberts. In the adjudication Sir Walford Davies expressed his delight at the better understanding and growing love of Bach in Wales, for which, indeed, the credit is largely due to him himself. The prize went to the Birk-

enhead Welsh Choral Society, and the second prize to Heli Choir, which would have done better had it had stronger tenors. The adjudicators specially praised the dignity of its singing of Bach.

NATIONALIST AND COSMOPOLITE

When the Eisteddfod takes place in South Wales the male voice competition is generally the great event of the week, but this time the number of competitors was reduced to four, and there were six adjudicators. The test pieces were Leigh Henry's Cry from the Twilight, and Storm Joy by Sir Walford Davies—a somewhat piquant juxtaposition, as these two gentlemen may be called the leaders of the rival armies in



Topical Press Agency photo

NATIONAL WELSH EISTEDDFOD AT PWLLHELI.

Penillion singing accompanied by the harp at the Eisteddfod.

the battle of nationalism and cosmopolitanism in Wales. Leigh Henry's chorus is well written and he is a little influenced by Bantock, while Sir Walford Davies' composition has straightforward dramatic expressiveness. To tell the honest truth, one listened in vain for any characteristics in either which may be called specifically Welsh, unless it be a Welsh characteristic to write effectively for voices. Here again the victor was English, coming from Hadley in Staffordshire, which was marked first in both pieces. Its chief merits were its variety of tone and its excellent diction, and the second choir which came from the Crossley Motor Works in Manchester scored particularly by its beautiful pianissimos.

A BARITONAL JONES

The results of the solo competitions are presumably not of great interest on the other side of the Atlantic, but it is worth mentioning that the winner among the baritones, who bore the unusual surname of Jones with the Christian name Emlyn, an iron worker from Dyffryn, was told by the adjudicator that it was the unanimous opinion of the judges that no better solo singing at a National Eisteddfod had been heard for some years, and his singing of two songs by John Henry and Butterworth respectively was indeed remarkable.

Although the number of entries for orchestral and chamber music was extremely disappointing, the quality in many respects shows a steady improvement. The winner of the competition for violin under eighteen was a young lady, Miss Leyshon from Bridgend (between Cardiff and Swansea), who it is interesting to notice had won both in the piano and violin classes at last year's Eisteddfod. A con-

solation prize went to an extremely small young lady, Marion Davies from Swansea, who showed a remarkably fiery temperament for one so young.

It is not necessary to say much about the concerts of the Eisteddfod, except that the veteran Ben Davies sang extremely well in The Messiah. It is "Dr." Ben Davies now, for he recently received an honorary degree from the University of Wales.

A WELSH OPERA

One of the evenings was taken up by the performance of an opera, Gwennlian (pronounced "Gwenthlican"), by Dr. D. de Lloyd. It is difficult to judge of an opera performed as a cantata, but it seemed extremely diffuse and the libretto did not strike one as having any dramatic interest. The whole has, in spite of defects, distinct vitality. It cannot be denied that the music is eclectic and shows acquaintance with a good deal of modern music, but that is indeed a welcome

thing in any work by a Welsh composer, many of whom seem to be proud of their lack of acquaintance with other music of the world at large. The Welsh Symphony Orchestra, which supplied the orchestral music, has made very great improvements since it was last heard.

A ROYAL BARD

Socially, the Eisteddfod gained distinction by the unusual fact that a crowned queen, Queen Marie of Roumania, was initiated as a bard. The title she chose was "Mari Gwallia," which means "Mary of Wales." It could hardly be expected of a crowned head that she should get up and climb the "Gorsedd hill" in a shower of rain at eight o'clock in the morning, so she was invested with the insignia of a bard on the platform in the Pavilion, and Dame Margaret Lloyd George fastened them on her royal shoulders with great enthusiasm. An interesting fact which should appeal to Welshmen, indeed, to all those who have the historic sense, was that she was seated on a chair which had been the winning bardic chair of the Pwllheli Eisteddfod of 1875.

Next year's Eisteddfod takes place at Swansea, in the centre of the more prosperous South Wales, and the organizers have already taken steps to prevent the waste of time and unpunctuality which is one of the blots on these functions. The authorities are wisely leaving a great deal to Dr. Vaughan Thomas, who is one of the best musicians in Wales and one who has an exceptionally large experience of the practical side of music making.

ALFRED KALISCH.

PARIS IS TO HAVE MODERN PANTOMIMES

Farina Producing New Works by Bouserez, Auric and Others.

PARIS.—The wave of modernism, still further encouraged by the Exhibition of Decorative Arts, is gradually penetrating the most sacred strongholds of tradition and classicism. The number of modern theaters is increasing rapidly in Paris; the Russian ballet under Serge de Diaghileff found renewed life and vigor in modern music and modern artists. Now it is the moribund pantomime of olden days which will seek renaissance by getting closer to modern life. A series of performances will be given at the Théâtre de l'Exposition at the beginning of October and it is Farina who is the daring innovator.

Farina's name has been connected with pantomime for a great many years. He mimed at the Folies Bergères in the days when Pierrot was beloved of the public. For several years he was at the Winter Garden in New York, miming a series of classic songs. But the public has changed, and, to recapture it Farina is launching the modern pantomime. He will show five pantomimes, the authors and musicians of some of which have already started on their work. Among these is La Tour de Cartes, scenario by Maria Caminetti and music by Ludovic Bouserez, a composer of extreme modernity; another is Un Monsieur qui se Dégonfle, a farce by Edmond Heuzé, the painter, and A. Pigelet, the music being by Auric, whose work has found many admirers. This last



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MRS. LLOYD GEORGE IN BARDIC DRESS AT WELSH EISTEDDFOD
(third from left) with women in national costume at second Gorsedd.

pantomime deals with Montmartre and it has jazz tunes, thus marking a definite departure from the classic for the first time in the history of pantomime. N. DE B.

VOLKSOPER'S PLANS ANNOUNCED FOR THE FORTHCOMING SEASON

VIENNA.—Hugo Gruder Guntram, the new director of the Volksoper, which reopened on August 11 with an Italian guest company, after having been closed for four months, announces that the first regular performance of the season, on September 1, will be a new production of Die Meistersinger. Michael Bohnen, who will sing Hans Sachs, has been engaged for thirty-five nights between September 1 and Christmas, and will sing Holofernes in the opera of that name, by E. N. Reznicek, which he created at Berlin, and Massenet's Don Quichotte, written for Chaliapin. Laurits Melchior, the Metropolitan's new tenor, will also be an early guest. The other novelties of the Volksoper will be Poldini's A Carnival Wedding and Wolf-Ferrari's The Garter of the Marchesa. An important feature of the season will be two revivals of Johann Strauss operettas, Cagliostro and The Queen's Lace Handkerchief. Erich Korngold has been engaged to conduct these performances. The other conductors will be Egipto Tango, the Italian, Edgar Schiffmann, a young Viennese, and Leo Blech, who is to be the general musical director of the Volksoper (although it is already announced that he will conduct operas at the Stockholm Royal Opera for several months, beginning December 1). The Carl Theater, the famous operetta theater which will henceforth be conducted jointly with the Volksoper, reopened, also after a long interval caused by bankruptcy, on August 15, with an all-star revival of Johann Strauss' Die Fledermaus. It is intended to exchange the companies of both theaters on certain nights, playing both opera and operettas in turn at both playhouses. P. B.

BATTISTINI IN REVIVAL OF ERNANI IN DRESDEN

Dalcroze School's Farewell—The Last Concerts

DRESDEN.—The summer opera season at the Albert Theater has proved a great attraction, all the more so as the management has succeeded in securing stars of the magnitude of Mattia Battistini and Pietro Mascagni and such an excellent conductor as Walter Rahl.

On July 10 Battistini appeared as Carlos in Verdi's Ernani, needless to say, with enormous success. His vocal art is still unrivalled yet his acting, too, as the passionate lover he had to impersonate, was a genuine surprise. Despite his years he really lived the part and the audience went wild with enthusiasm.

Other memorable events were the farewell performances of the Halleran school of Rhythmic Culture and Interpretative Dancing, directed by Valeria Kratina and Christina Baer-Frisel, an American, in conjunction with Prof. Ernest Ferand, who are transferring their activities from the former Dalcroze school here to the Luxemburg Castle in Vienna, which will be the future home of this justly famous institution.

AMERICAN ORGANIST APPEARS

The well known American organist, Wilhelm Middel-schulte of Chicago, gave a concert at which he introduced a symphonic double fugue and chorale by Theo. G. Stelzer. The artist proved himself an eminent master of his instrument. A. INGMAN.

LONDON PROMS OPEN TO CROWDED HOUSES

LONDON.—The thirty-first season of Promenade concerts under the baton of Sir Henry Wood opened on August 8, with a miscellaneous program of semi-popular works, with Isolde Menges' playing of the Glazounoff concerto and the participation of Dr. Charles MacPherson at the new Queen's Hall organ—an innovation this year—the outstanding features. Dr. MacPherson played the C minor Passacaglia and Fugue of Bach.

The auditorium was absolutely full, the standees (otherwise "promenaders") standing shoulder to shoulder about the familiar fountain in the center of the hall, as Sir Henry stepped to the platform as usual on the stroke of eight, with the usual red carnation in his buttonhole, and full of vim

after his American triumph. He opened with the overture from Mozart's Figaro.

The second night was a Wagner night and again drew a capacity crowd, although the prices are still 100 per cent. above the traditional pre-war level (two shillings for a "stand-up"), and the concerts will now go on, in accordance with the scheme announced in the MUSICAL COURIER, for sixty-one nights. The first novelty of the season, Deems Taylor's Through the Looking Glass, was played August 11, and had a cordial reception. C. S.

Pouishnoff a Popular Radio Artist

The art of the distinguished Russian pianist, Leff Pouishnoff, has been broadcasted no less than ten times by the British Broadcasting Company. Mr. Pouishnoff, when he faced the broadcasting instrument for the first time, insisted upon being announced as the great unknown Russian pianist, but when insistent demands for a return engagement from radio fans in all parts of the British Isles came in, the British Broadcasting Company

offered Mr. Pouishnoff a good contract for three more appearances at a greatly increased fee, provided he would allow his name to be announced. He agreed, accepted the fee and now has played no less than ten times.

Lenska Not to Sing with Capetown Orchestra

The Capetown Symphony Orchestra, which recently visited England to give a tour of thirty-two concerts through a London impresario, asked the South African contralto, Augusta Lenska, to appear as soloist at its final concerts in London, Leeds, Liverpool and Manchester. Before Miss Lenska had time to decide, the tour of the ambitious players was discontinued as the British public, strange to say, did not support the musical effort of the Colonials. They returned to the Cape of Good Hope after playing but five concerts.

Marie Rappold Gone Abroad

Marie Rappold sailed on August 8 on the Olympic for Southampton, accompanied by her daughter, Lillian. Mme. Rappold will go direct to London, and before returning to the United States in October, will spend a few weeks in Paris. While in London she will decide whether or not to accept a contract for appearances in England during next season; these were cabled over last week to M. H. Hanson by a firm of London managers.

Szigeti's First Appearance Here in December

Joseph Szigeti, Hungarian violinist, who makes his first American tour next season, arrives here early in December and will make his American debut on December 11 as soloist with the Philadelphia Orchestra in Philadelphia. On December 15 he will make his first New York appearance with the same organization.

Russian Symphonic Choir's Program

The Russian Symphonic Choir's program next season will include the Danse des bouffons from Rimsky-Korsakoff's opera, Snegourochka; the polonaise from the same com-

poser's opera, Christmas Eve, and the lullaby from Stravinsky's opera, The Fire Bird, in addition to compositions by Tchesnokoff, Hortnansky, Strokine, Kastalsky, etc.

Eastman School Offers New Scholarships

A limited number of scholarships will be awarded in the professional course in the new Eastman School of the Dance and Dramatic Action, which has recently been organized at Rochester, New York. A special class to determine the scholarships will be held during a period of six weeks, beginning October 1. This class will include intensive work in all forms of the dance—character, interpretative and ballet—as well as work in rehearsals for stage presentations. With this training will be given a course in dramatic art, including theory and practice in all forms of the art, instruction in make-up, diction, and history of the theater and the dance. At the end of the six weeks' period those members of the class who have displayed special talent will be designated as scholarship students of the school and will be enrolled with free tuition for the remainder of the school year.

Instruction in the dance will be given by the two principal teachers of the school—Martha Graham, formerly a featured member of the Denishawn Dancers and a solo dancer of the Greenwich Village Follies, and Ester Gustafson, well known interpretative dancer. Instruction in dramatic art will be given personally by Rouben Mamoulian, for two years dramatic director of the operatic department of the Eastman School of Music and joint producer of the operatic offerings of the Rochester American Opera Company presented in the Eastman Theater.

Applications for enrollment in this special scholarship class are now being received by Rouben Mamoulian, director of the Eastman School of the Dance and Dramatic Action.

Gigli Coming Back in October

Beniamino Gigli, tenor of the Metropolitan Opera Company, has cabled his manager, R. E. Johnston, that owing to the visit of the Prince of Wales to South America the operatic season at the Colon Theater in Buenos Aires has been extended one week and therefore he cannot sail from the South American metropolis until September 14, on the SS. Van Dyke, arriving in New York on October 5. Mr. Gigli will leave immediately for his concert tour which commences at Rome, N. Y., October 7. Afterwards he will sing in Toledo, Canton and Youngstown, Ohio; Milwaukee, Wis.; Detroit, Mich.; Scranton, Pa.; Montclair, N. J.; Boston, Mass.; and Montreal, Canada. He returns to New York the latter part of October to commence rehearsals with the Metropolitan Opera House.

On February 2, 1926, Gigli takes his leave of absence from the Metropolitan Opera Company for his second concert tour which extends through to the Pacific Coast, beginning February 3, and ending March 20.

Farbman to Tour the Middle West

Harry Farbman, young American violinist, has just returned to New York from a delightful vacation spent in Maine. He will start his tour of the middle west early in October.

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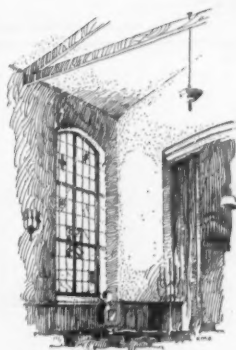
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nating Lakme—L'Elisir D'Amore Repeated with
Macbeth and Chamlee Starring

RAVINIA.—"The play's the thing" might have been true in Shakespeare's day, but at the present time many a good play has failed, due to poor presentation, and, vice versa, many mediocre "shows" have survived, thanks to the cast. These thoughts came to mind while listening, on a perfect mid-summer's night, to a remarkable performance of Puccini's Manon Lescaut at Ravinia. Puccini's Manon Lescaut has never been a rousing success anywhere. Our friends the Italians tell us that Manon Lescaut would have been a great triumph had it been produced before the Manon of Massenet. They say, perhaps with some reason, that a second fiddler is always wrong, and had Puccini preceded Massenet with his Manon Lescaut the Italian master's opera would be preferred to the Frenchman's. Maybe and maybe not. What is more certain is, that if Puccini had for his interpreters those heard at Ravinia on August 15, his Manon Lescaut would have taken precedence perhaps even over his Bohème and Tosca, not to speak of his Butterfly.

Bori was Manon Lescaut. Admirable was her presentation from every angle. Vocally she surpassed in the part any of her previous efforts at Ravinia. Such singing as she delivered is but too seldom heard on the lyric stage. It is such singing that should be copied by students and taught by their teachers. Each tone was perfect as to intonation, as to value, as to color, and the meaning of the words was reflected faithfully by that transcendent artist and admirable actress—Lucrezia Bori. Superbly gowned, she was a pic-

ture of beauty, of grace, a real queen of fashion—one that really would have been the belle of the Cours la Reine when knighthood was in flower. To hear and see Mme. Bori in Manon Lescaut is a treat that no music lover should miss, and this is not set down as a bit of propaganda for Ravinia. That theater needs no press agent, no fanfare from the critics, for it stands on its own merits. Again there was not a seat to be had an hour before the performance started, and hundreds had to be satisfied with seats outside the enclosure, while many less fortunate had to stand up throughout the evening. To come back to Mme. Bori, her performance was magnificent and her success at the hands of the public was nothing short of triumphal.

With such a Manon Lescaut to play to, Martinelli, as Des Grieux, had a rather easy task. Well dressed, he wore with a certain elegance the costumes of young Des Grieux and he acted the role with much distinction. It was, however, vocally that Martinelli shone. To rhapsodize over this tenor's beautiful and luscious voice is a joy, as really he gave blasé operagoers many thrills. At his very best, Martinelli sang with great freedom and the layman was astounded by the sonority of the tenor's top notes in which, by the way, Puccini was most exigent, as B flat after B flat succeeded one another without giving the tenor much chance for long breathing spells. Throughout the opera Martinelli sang with real valor and, using an old bromide, "he took the house by storm."

Giacomo Rimini made much of the part of Lescaut. A clever actor, he brought out convincingly the true character of the personage he portrayed. Thus his Lescaut was a real low brow, a cheat, gambler, a white slaver. Vocally Rimini sang the music correctly and he shared with his colleagues in the approval of the public.

Louis D'Angelo made a remarkable fine Geronte. He portrayed beautifully the old roué, the senile pervert whose jealousy sent Manon Lescaut to Louisiana. Giordano Paltrinieri, who always makes a great deal of minor roles, had three to portray—Edmond, the Ballet Master and the Lamp Lighter. A versatile artist, Paltrinieri did well by each one of the parts. Whenever an opera needs a notcher the role falls to Ananias. Merle Alcock sang well the music written for the Musico and she wore the travesty with modesty and grace. Papi gave an illuminating interpretation of the score and Armando Agnini's staging of Manon Lescaut added another feature to his already well filled cap.

To close this review without mentioning the chorus would be a grave mistake. Better singing and acting from any chorus has not come before our eyes or ears. The Ravinia chorus is remarkable. Each man and woman has been picked carefully by the management, which has recruited the best voices possible from the Metropolitan in New York and the Civic Opera in Chicago and the fusion of these voices has made the chorus of Ravinia unsurpassable, unique in the annals of grand opera in this country. To hear the chorus at Ravinia is in itself sufficient for the price of admission. Nightly it has done great work at Ravinia and this belated praise is due only to lack of space. The orchestra, which is the Chicago Symphony, also deserves laudatory remarks for the manner in which it played not only the Puccini music, but also every opera so far performed. The performance of Manon Lescaut at Ravinia will long be remembered for its excellency.

BUTTERFLY, SUNDAY, AUGUST 16

Madame Butterfly was repeated on Sunday evening with



MARIE MORRISSEY,

well known contralto, with her pet Macaw The Judge, a wise old bird who talks incessantly and does not hesitate to tell his mistress to shut up if he disapproves of the tone she is singing. The photograph was taken in the garden of her summer home.

the same cast heard previously and so well headed by Rosa Raisa as Cio Cio San, Ina Bourskaya as Suzuki, Mario Chamlee at Lieut. Pinkerton, and Mario Basiola as Sharpless. Papi conducted.

MONDAY, AUGUST 17, SYMPHONY CONCERT

The regular symphony concert under the direction of Eric DeLamarter brought forth as soloists Marie Sundelius, soprano, and Alfred Wallenstein, cellist.

LAKME, TUESDAY, AUGUST 18

The best propaganda for French opera is Ravinia. Nowhere else, not even in Paris, are French operas as well presented as they are at the house so well managed by General Director Louis Eckstein. The performance of Lakme at Ravinia found Delibes opera framed exactly as it should be. Lakme is one of those operas that loses much of its color in the Metropolitan in New York, or the Auditorium in Chicago. It needs a close contact between the stage and the audience. For this and other reasons they do Lakme at Ravinia as it has not been heard anywhere else. Then look at the cast! Would you hear, in Paris, such singers as Elvira de Hidalgo as Lakme, Tito Schipa as Gerald, Desire Defrere as Frederic, Merle Alcock as Mallika, Leon Rothier as Nilakantha, Margery Maxwell as Ellen and Giordano Paltrinieri as Hadji? Certainly not. Three years ago we listened at the Opera-Comique in Paris, to a performance of the very same opera, and what we wrote then made us many enemies in the city where the Seine flows. Truth, however, had to be written then as it has to be written today.

De Hidalgo sang herself again into the hearts of her listeners by the beauty of her voice, the charm of her personality and altogether she is one of the most captivating Lakmes that we have heard in the last decade. Tito Schipa is as successful now in the French repertory as he is in the Italian. He sang throughout the evening with great refinement, beauty of tone, and the exuberant enthusiasm of the audience is well comprehensible as such singing is encountered too seldom. Desire Defrere was a well voiced Frederic; likewise Merle Alcock as Mallika. Leon Rothier's Nilakantha is a classic—dignified and sonorous. The French basso shared in the first honors in the success of the night. Margery Maxwell was captivating as Ellen and Giordano Paltrinieri is proclaimed the peer of the Hadjis.

Louis Hasselmann was at the conductor's desk, from where he directed a performance highly to his credit, to that of Ravinia, and to that of French music in America.

FEDORA, WEDNESDAY, AUGUST 19

Giordano's Fedora was repeated with that extraordinary cast heard a week ago at Ravinia and so well headed by Rosa Raisa, Giovanni Martinelli and Giuseppe Danise.

L'ELISIR D'AMORE, THURSDAY, AUGUST 20

Donizetti's Elixir of Love was repeated with a different cast than the one heard at the beginning of the present season at Ravinia—Macbeth and Chamlee taking the leads. Reviewing the performance, Glenn Dillard Gunn wrote in the Chicago Herald and Examiner: "Altogether it was another Chamlee evening, such as are growing frequent on the North Shore. Few tenors can act. Ravinia has at least three that qualify in the first rank histrionically as well as vocally, which rather distorts the usual operatic proportion. Chamlee gave a picture of mild inebriation that was one of the most entertaining ever shown in opera. It was so graphic, yet so restrained, so free from exaggeration, that he even made an American audience understand the Italian text for whole phrases at a time and never once offended against good taste."

Reviewing the performance of Macbeth the same critic had the following tribute to write: "Miss Macbeth, also, found a happy role as Adina. Her song was a matter of pure and perfect tone, great facility and a great deal of gaiety. I have never seen her more attractively costumed and I most heartily endorse her brunette wig."

The balance of the cast was the same as the one previously heard, with Papi conducting.

DON PASQUALE, FRIDAY, AUGUST 21

The performance of Don Pasquale was a huge success for all the singers cast by Louis Eckstein for the first performance of that work at Ravinia. Lucrezia Bori, Tito Schipa, Vittorio Trevisan and Giacomo Rimini had the

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VLADIMIR SHAVITCH,

conductor of the Syracuse Symphony Orchestra, returned on Monday of this week from a summer in Europe. While in Paris he conducted a concert of the Lamoureux Orchestra and one of the Pasdeloup Orchestra. He has, as already announced in the MUSICAL COURIER, been invited to conduct the Pasdeloup Orchestra again next season and also to conduct the London Symphony Orchestra once more.

leads. Papi conducted. Inasmuch as next week there will be many repetitions at Ravinia, more space will be at the disposal of this reporter to review at length the Donizetti comic opera. Suffice to say at this time that the theater was packed and that the enthusiasm of the audience was well justified, as, according to all the critics on the daily papers, the performance of Don Pasquale was the very best ever heard in these surroundings. When the critics are unanimous in their verdict, it is a record well worth mentioning!

THE MASKED BALL, SATURDAY, AUGUST 22

A revival of The Masked Ball jammed the Ravinia Theater on Saturday evening. The principal roles were entrusted to Raisa, Macbeth, Bourskaya, Danise, Defrere and Lazzari. Papi conducted. A review is deferred until next week. RENE DEVRIES.

Fishing an Aid to Composition, Says Freed

Isadore Freed, pianist and composer, who is spending the summer at High Point, N. J., believes that fishing is a great aid to composition. "Especially when one catches no fish,"



ISADORE FREED.

said he. "When one is kept busy hauling in the fish that have been unfortunate enough to bite on one's hook, one has very little time to reflect. But when the fish do not bite at all there is plenty of time in which to think music. Usually after an evening of unsuccessful fishing, a good morning's work follows." Mr. Freed this summer has completed a sonata for violin and piano, and a rhapsody for clarinet, strings and piano.

A new piano book by Isadore Freed will be published early in September by Carl Fischer, Inc. The title of the work is Rhythm, Melody and Technic—A First Piano Book. Mr. Freed's new work is based on the most modern principles of piano pedagogy and is the result of experimentation with many pupils at the Curtis Institute of Music last season. The new book will be a welcome addition to early piano literature.

Easton's Season at Metropolitan Extended

Florence Easton, Metropolitan Opera star, will now return to that organization on January 8 instead of the first week in February as previously announced, thus eliminating her availability for concert and recitals during the first month of the year and restricting this time to October, November and December and after the close of the opera season in April.

I SEE THAT—

The Academy of Music on East Fourteenth street is to be demolished to give place for an office structure. Alice Garrigue Mott, now abroad, will return September 20 and reopen her New York studio. The Eastman School of Music now offers scholarships in the dance and dramatic action departments. It is rumored that Delia M. Valeri and Alessandro Bonci will hereafter work together. Edwin Franko Goldman received many gifts at the final band concert on the New York University campus. Gustav Mehner won the fifth annual competition of the Swift & Company Male Chorus of Chicago. The Welsh National Eisteddfod was held this year in Pwllheli. The British Broadcasting Company will give a program by celebrities of the past. The Italian Government has taken over the Teatro Costanzi for the coming year.

Alexander Tairoff and his famous Russian troupe may visit America next season. Reinold Werrenrath spent three weeks this summer in the Congressional Library, digging for interesting music. Mario Chamlee believes that success should be an inspiration to further study. Percy Such is of the opinion that the cello is attaining a popularity in America never before equaled. John Coates "sings his songs" until his "songs sing him." Four free scholarships are offered by City Chamberlain and Mrs. Berolzheimer at the Guilman Organ School. Eugene Goossens has arrived in America to assume his duties as director of the operatic department of the Eastman School. During the coming season Boston will hear the San Carlo, Civic, Royal Carl Rosa and Chicago Opera Companies. Charles R. Baker has signed up with the Shuberts after many years devoted to the promotion of grand opera. Mr. and Mrs. Henry Holden Huss gave a reception and musicale in honor of Edwin Grasse. The De Reszke Singers are in quest of songs by American composers. William Wade Hinshaw, impresario of opera in English, will have two companies in the field next season. Dr. William C. Carl was feted during his visit to Paris.

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Louis Graveure Giving Lecture Series

One of the most important topics of discussion nowadays is voice production and the art of singing. Each noted authority with whom one speaks on the subject has a diversified opinion, and with few exceptions each makes such a mystery of this art, explaining the various phases of singing in such a complex manner, that as a consequence a student's mind becomes so congested with ideas that he is completely at a loss to determine whose ideas are correct and whose advice to follow. Many contend the Italian method to be the only worth while means to perfect vocal attainments. This notion, Louis Graveure, the eminent baritone, emphatically dispels. Mr. Graveure firmly believes that beautiful singing is accomplished not through the employment of any particular so-called method, whether the method be designated as Italian, French, German or English, but as a result of perfect vocalization which can only be obtained through a good method. A good method should be universal and not attributed to any one nation, for one hears good and bad singing from artists of every nationality.

Mr. Graveure is at present in San Francisco, where, under the management of Selby C. Oppenheimer, he is holding his annual master classes and in conjunction with these classes giving a series of lectures of a most interesting and educational nature. At the first lecture of this series, given at Sorsolis Hall on July 27, Mr. Graveure attracted about five hundred people consisting of artists, pupils and vocal teachers, who listened with the utmost attention intent upon grasping a few of the ideas which Mr. Graveure himself conceived and carefully worked out and which constitute the basic principle upon which he has built his own matchless vocal technic.

During his two-hour discourse, Mr. Graveure touched upon almost every phase of vocal art from physical culture, as it pertains to singing, to program building. Some of these themes he discussed more thoroughly than others, for vocal art is too tremendous a subject to completely cover in detail in so short a period. However, one of Mr. Graveure's most interesting assertions was to the effect that everyone who has a profound love for singing can sing, provided, of course, he is in possession of normal, healthy vocal cords, but that not everyone can sing beautifully. His reason for this is that while a pupil can be taught to produce tones correctly these tones may not always be beautiful. To sing beautifully one must be gifted with a sensibility for singing and endowed with a singer's brain, which means in other words an ability of self-expression and the power of catching and transmitting the mood of a song in a highly intellectual and artistic manner.

To hear Louis Graveure's series of lectures is indeed a rare privilege, for he conveys his message of an invaluable character in a direct and simple fashion, avoiding too many technical phrases so that each point can be easily comprehended by the beginner as well as the more advanced student. Louis Graveure shows the way toward a better understanding of the beauty of life through the appreciation of music. He inspires with ambition, and what is more, he practices what he preaches, for he maintains an artistic standard and adheres to ideals. One cannot help but feel the influence of so sincere an artist and conscientious a master.

C. H. A.

Albert Stoessel Popular at Chautauqua

Visitors at Chautauqua, N. Y., have enjoyed many thoroughly interesting concerts this summer given by the New York Symphony Orchestra under the direction of Albert Stoessel. On July 29 there was a children's orchestral concert, for which a well arranged program had been prepared by Mr. Stoessel. The following evening a combination choral and orchestral program was given in the Amphitheater before a capacity audience. The Women's Voices of the Chautauqua Choir, under the direction of Prof. H. Augustine Smith; the New York Symphony Orchestra, Mr. Stoessel directing; Grace Demms, soprano, Wendell Hart, tenor, and Doris Doe furnished the program. The popularity of the orchestra was proved anew the next evening by an enthusiastic audience applauding a Viennese program, with Miss Demms as soloist. A few days later Mr. Stoessel presented Edwin Swain, baritone, as soloist, when both orchestra, conductor and soloist won well deserved praise for the fine art displayed. Another concert brought forth the orchestra, in addition to the Chautauqua Junior Choir (Howard Lyman, director), and Doris Doe, contralto; Reber Johnson, violinist, and Harold Richey, accompanist. Mr. Stoessel has presented many prominent artists as soloists with his orchestra, mention of which already has been made in these columns. Georges Barrere, flutist, was soloist on August 1.

Edwin Swain in Opera, Oratorio and Concert

Edwin Swain, baritone, has appeared extensively in opera, oratorio and concert with success. He has sung in opera at the Century Theater in New York City and has appeared with the Chicago, the New York and other symphony orchestras throughout the country. He has made two transcontinental tours, singing in practically all the large cities of the United States. Mr. Swain has done choral conducting in New York, Brooklyn, and Southampton. He has appeared four times as soloist with the New York Oratorio Society under the direction of Albert Stoessel.


During the winter Mr. Swain has a studio in New York, where he teaches privately. He is a baritone soloist at the West Park Presbyterian Church, New York, and during

the summer, is soloist at St. Andrews Dunes Church, Southampton.

The coming season Mr. Swain will be heard in opera, oratorio, and concert throughout the South and West, as well as in New York and vicinity.

Final Recital at La Forge-Berumen Studios

The tenth and last of the La Forge-Berumen Summer School recitals was given at the New York studios on August 6. Not only were the spacious studios filled to capacity, but likewise the office adjoining and the hallway leading to the studios. Such enthusiasm as was displayed by the audience is seldom seen and seldom warranted, but the singing was of such a high calibre that to refrain from expressing enthusiasm was next to impossible. A special program was prepared and presented by the following: Zelma Bartholomew, soprano; Jane Upperman, coloratura soprano; Erin Ballard, pianist; Gil Valeriano, tenor, and Norma Krueger, pianist. Katharine Ives, Alice Vaiden and Frank La Forge furnished the accompaniments. Miss Bartholomew sang in French, German and Italian, and displayed an excellent knowledge of these languages. Her voice is of lovely lyric quality and she sings in an artistic manner. Katharine Ives gave her fine support with her artistic accompaniments. Jane Upperman, who has been heard frequently in the La Forge-Berumen recitals, appeared in two groups accompanied by Frank La Forge. Miss Upperman was in fine voice and thrilled her audience with her delicate execution of the runs and trills contained in Come Unto These Yellow Sands by La Forge and Storielle del bosco Viennese, Strauss-La Forge. Erin Ballard revealed again the remarkable technic and interpretive ability that has made her known all over the country. Her rendition of the Romance by La Forge was exquisite. Norma Krueger played a group of Brahms with fine style and good technic. Gil Valeriano sang two groups



**"MAY PETERSON
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The Amarillo (Tex.) Post, in a headline,
said the above about May Peterson,
soprano, formerly Opera Comique and
Metropolitan Opera Company.

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in French, Italian and Spanish. As usual his work was received with hearty applause. Much is to be expected of Mr. Valeriano in the future. He will give a debut recital in New York next season. Alice Vaiden accompanied him well high flawlessly. All of the accompanists played from memory in the way that has always been the custom of their teacher, Frank La Forge.

Jeanne Gordon Resting in Canada

Jeanne Gordon, contralto of the Metropolitan Opera Company, erroneously announced in the press columns last week as having sailed to spend her vacation in Europe, changed her plans and remained in this country. She has retired from musical and social life for a period of two months to study new roles and concert songs for the coming operatic and concert season 1925-1926, which will be divided between the Metropolitan Opera House and tours with the opera company as well as concert tours throughout the United States and Canada. Miss Gordon is now in Canada with her mother and little daughter, Jane.

Anna Hamlin Sings at Lake Placid

Anna Hamlin, soprano, scored a success as soloist with the Lake Placid Club Orchestra Ensemble from the Boston Symphony, August 16, in an aria from Romeo and Juliet and a group of songs. On August 28, Mrs. Arthur B. Wells, president of the Musical Guild of America, is giving a concert at her spacious summer home in the Adirondacks, at which Miss Hamlin and the New York String Quartet will offer an interesting program.

Another New Orleans Date for Hutcheson

Ernest Hutcheson has been engaged for an appearance with the Philharmonic Society of New Orleans next season. This will make his second engagement in New Orleans under the same local auspices. Mr. Hutcheson will appear in recital in Houston, Texas, next season. This will be his first appearance there, although he has played in other cities in Texas, notably in Denton, Galveston, Belton and other places.

Prominent Musicians in Schmitz Master Classes

BOULDER, COLO.—"Progress, new paths, new ideas," is the dominant ideal today in the musical world if the response to the master class of E. Robert Schmitz, noted French exponent of modernism in music, may be taken as any indication. Mr. Schmitz is, conducting his sixth master class here and students have gathered from every corner of the United States to hear the gospel of what is most recent in the pianistic world, for Mr. Schmitz has gained the reputation of having something new and unique to offer and Young America is interested in getting it.

One of the distinctive features of the class is the fact that its students come from such widely separated localities, and that many themselves are teachers and have returned for their fourth session, in some instances bringing students with them for advanced work. Each attendant of a Schmitz master class goes away an enthusiast for the principles of the master and the resultant increased ability both as technician and interpreter.

Not many artists of Mr. Schmitz's calibre will give themselves to the details of teaching as he does. But he is interested in establishing the principles that he has been devoting himself to working out. Already he has exponents in Paris and many American cities who are able to teach these principles. In speaking of American music students Mr. Schmitz expressed himself as delighted with their desire to learn and their talents and ability. In his class are many teachers, professional accompanists, concert pianists, and music critics of maturity and established reputation all of whom are as eager to learn as the young musicians whose work still lies in the future. It is this open minded desire for improvement on the part of his students that causes Mr. Schmitz to take up his summer session with such enthusiasm and interest.

G. H.

Elias Hecht Plays Alto Flute

Elias Hecht, founder and flutist of the Chamber Music Society of San Francisco, is probably the only flutist in the country who has taken up the study and development of the alto flute seriously. This is a larger instrument than the concert flute, a transposing instrument four tones lower and of a delightfully rich and warm contralto quality. It bears about the same relation to the flute as does the English horn to the oboe. Hitherto this instrument was used sporadically as required in orchestras and, since its construction was difficult and faulty, had not developed any literature. Hence it was almost entirely neglected.

While studying in Europe, Mr. Hecht became interested in the possibilities of the instrument, but it was not until his return to America and his visit to his friend, William S. Haynes, the flute manufacturer of Boston, who had meanwhile tackled the mechanical difficulties of perfecting the instrument with success, that the proper medium was found. Mr. Hecht has arranged several old sonatas for the instrument, and several composers are now including it in orchestral and ensemble compositions.

Mr. Hecht, besides his activities with the Chamber Music Society of San Francisco, has appeared in this capacity with the San Francisco Symphony Orchestra and has made several appearances as a flute soloist with success for the instrument and himself.

Guy Maier, pianist, was present when Mr. Hecht played his arrangements of a Marcello sonata and a Handel sonata at the Musicians' Club in San Francisco and was enthusiastic over the beautiful, warm tone, the new coloring and musical possibilities indicated by this newly perfected instrument. He expressed the hope that Mr. Hecht would give the East an opportunity to judge the possibilities of the instrument on the forthcoming transcontinental tour of the Chamber Music Society of San Francisco starting in November.

Emily Harford Avery and Pupils in Recital

Among the many engagements of Emily Harford Avery this summer was a musicale given by her and two of her artist-pupils, Maribel Pratt, mezzo soprano, and Norma MacAulay, lyric soprano, at the residence of Mr. and Mrs. Carl Heck, Hastings-on-Hudson, N. Y., on August 11. The program was well received by a large and distinguished audience. Mrs. Pratt, who is associated with Mrs. Avery in the Avery-Pratt studio in New York City, aroused enthusiasm with her pure mezzo voice and dramatic ability. Her numbers consisted of a group of old Italian songs, the aria, *Il est doux, il est bon* from Herodiade, and one group of modern songs. Miss MacAulay, whose lovely voice shows promise in the concert field, sang three old English songs and a group of modern songs. Mrs. Avery, well known on the concert stage, played two solo groups, one of Chopin and one of Grieg, and also accompanied the singers. She achieved success in her numbers and responded to encores, as did the other artists.

Bookings for Chamber Music Society

The Chamber Music Society of San Francisco recently appeared at the Biennial of the American Federation of Music Clubs in Portland, Ore., and has over fifty engagements booked for its transcontinental tour beginning in November. Among the cities which have been booked so far are New York, Philadelphia, Washington, Baltimore, Atlanta, Cleveland, Cincinnati, Detroit, Albany, Rochester, Buffalo, Yale University, Columbia University, Vassar, Milwaukee, Sewickley, Pa., Oxford, Mt. Vernon, Denver, Colorado Springs, Vancouver and Victoria, B. C., Seattle, Bellingham, San Francisco, Oakland, Los Angeles.

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JOSEPH REGNEAS FINISHING HIS NINTH CONSECUTIVE SEASON AT RAYMOND, MAINE

Gerald Etchells, of Philadelphia, Continuing His Summer Studies with Joseph Regneas—Jennie Beach Preparing Her Recital Program for the Coming Winter.

Nine years ago Raymond, Maine—that quaint New England village situated on Lake Sebago—was virtually unknown to any except those living in its direct vicinity. Today, through the activities of Joseph Regneas, it is known throughout the musical world. Singers from various parts of America, Canada, and Europe have traveled to this cozy little, cool place in the pine woods to absorb the teachings of this eminent vocal instructor. Each season has formed an interesting group of workers, including prominent artists in the world of song, young students, and veritable beginners. This year there are in the number two very promising young artists—soprano and tenor, both from Pennsylvania,—Jennie Beach of Harrisburg and Gerald Etchells of Philadelphia.

Jennie Beach had three summer seasons of work with Mr. Regneas at Raymond, which prepared her to accept the position of instructor and head of the vocal department of the Conservatory of Music at Harrisburg and to present there what proved to be one of the most successful recitals of the season. At the same time she filled an important church position in Harrisburg and was looked upon as one of the very promising of the younger singers of that city. Her recitals have become "annual" events, and for this year a very interesting program is being prepared, including old and new songs of the various schools and in the different languages.

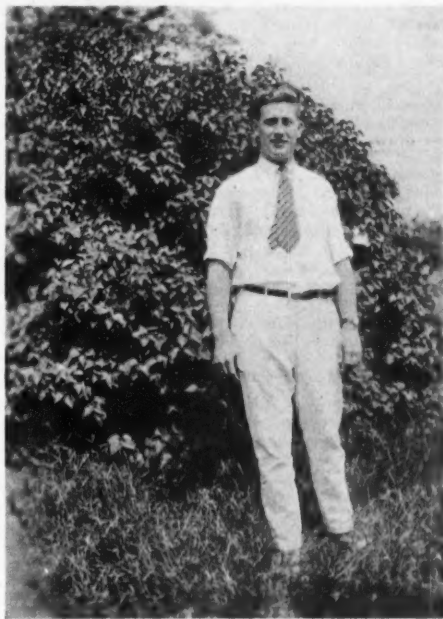
In January of this year Miss Beach decided upon making New York her headquarters and she has already made a small place for herself. Frank Seeley, for twenty-five years well known organist of the New York Oratorio Society, was glad to have Miss Beach as a member of his choir and he has expressed keen interest in her beautiful voice and singing. Bernard Mausert, who originated the Harrisburg festivals and conducted them until his call to Philadelphia to a bigger field of activity, is another admirer of Miss Beach's splendid work and has engaged her on many occasions. J. W. Goldworthy, of St. Andrew's Church, New York, had Miss Beach sing his special performance of Rossini's Stabat Mater and waxed enthusiastic over her artistry. Miss Beach looks forward to an active winter ahead and will in all probability have ample opportunity to demonstrate her steady growth as a singer of unusual merit.

GERALD ETHELLES, TENOR, OF PHILADELPHIA

During the past winter this rising tenor has been much in evidence in his native city. Equipped with a voice of splendid quality and wide range, he will unquestionably arrive at a place of distinction if he continues with the same seriousness as has marked his efforts during the last twelve months. Young Etchells, the prototype of Siegmund and Siegfried in the Nibelungen Ring, after a course of study with Edith Corson of Philadelphia, began his work with Joseph Regneas at Raymond, Maine, during the summer of 1924, and his development has been marked and rapid. He is

often called upon to fill concert engagements. He is a member of the Philadelphia Concert Company, under the direction of Jean Ducasse, and the press has expressed itself most flatteringly.

After his singing at the Contemporary Club at Trenton, N. J., a leading daily said: "Mr. Etchells has a voice of



GERALD ETHELLES,

young Philadelphia tenor, busy artist-pupil of Joseph Regneas.

vigorous lyric quality which he employs with dramatic effect. With youth and efficient fundamental training, he has the possibilities of great achievement." The State Gazette of the same city stated: "Mr. Etchells was selected by the Savoy Opera Company of Philadelphia to take the leading tenor role in Patience," and also by the Philadelphia Operatic

Society to sing the part of Fra Diavolo in Auber's delightful opera at the Metropolitan Opera House. In both instances he gave a good account of himself and added to his laurels.

After Etchells sang at the Broad Street Theater, one of the leading critics wrote: "His voice is powerful and resonant. His mezzo voice work is splendid and he sings with great taste." The Philadelphia North American commented: "Gerald Etchells as Frederick in The Pirates of Penzance was strikingly handsome and vocally accomplished." The Public Ledger said: "The tenor role was sustained by Gerald Etchells, who possesses a voice of great beauty. His singing reveals a fine regard for phrasing and tonal values." The opinion of The Record was that, "Mr. Etchells possesses a splendid voice and an excellent delivery."

With this start much may be expected, and those who know young Etchells know that he will make the most of his opportunities.

A Regneas Pupil Pleases Athens

Corinne Wolerson, the excellent little artist who has travelled with Mme. Marguerite Sylva virtually over the globe as her accompanist, wrote to Joseph Regneas, eminent New York vocal instructor, from Athens, Georgia, enclosing a characteristic item clipped from the Banner Herald of that city. Miss Wolerson found her first work in the studios of this renowned singing master upon her settling in New York some twelve years ago, and, until her connection with Mme. Sylva, acted as one of Mr. Regneas' studio accompanists. Recently a reception was tendered Mme. Sylva and Miss Wolerson in Athens, and one of the artists taking part on the program was Joan Marse. This young singer, Gold Medal pupil of the Conservatory of Cincinnati, after two seasons with Mr. Regneas, had created a stir in New York musical circles with her beautiful voice and splendid singing, securing fine positions in church and synagogue. Mr. Regneas was preparing her for grand opera and steps had already been taken for an audition with Gatti-Casazza, but Cupid interposed, and Miss Marse took to singing lullabies.

The Athens Banner Herald, in reviewing the reception, said in part: "Mme. Sylva was very enthusiastic in her praise of the singer's voice. Miss Marse has a voice that would be recognized in any musical center—she is a real artist and is cut out for singing. Athens should indeed consider itself fortunate to have such a gifted young singer as a resident. Her voice is really beautiful in its freedom and lack of strain and she shows great insight and real musical ability."

Miss Marse has studied in Cincinnati and New York, where she was a pupil of Joseph Regneas. Before coming to Athens she sang in the choirs of Temple Beth-El, New York, and in the St. Paul's Episcopal Church at Englewood, N. J.

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(Continued from page 5)

the second half of the program gave Schelling's Victory Ball, the Blue Danube waltz, Strauss, and Liszt's Hungarian Rhapsody No. 2.

BLOCH CONDUCTS WINTER-SPRING

August 7 had the added attraction of the composer, Ernest Bloch, who conducted his own composition, Winter-Spring. The opening number was the Rimsky-Korsakoff Russian Easter, followed by The Afternoon of a Faun, Debussy. Beethoven's Eroica symphony No. 3 closed an enjoyable program.

VAN HOOGSTRAATEN'S FINAL PROGRAM

The final program of the New York conductor was given August 8, as follows: Tannhauser overture, Wagner; A Night on a Bald Mountain, Moussorgsky; Don Juan, Strauss, and the Tchaikovsky symphony No. 4. Mr. Van Hoogstraten's three evenings at the Bowl were all too few. His work was inspiring and those who missed hearing him have suffered a distinct musical loss.

ROTHWELL CONDUCTS

Walter Henry Rothwell, for six years conductor of the Los Angeles Philharmonic Orchestra, made his initial appearance at the Hollywood Bowl, August 11. His program was a notable one, opening with Franck's symphony in D minor, followed by Ravel's valse, and the prelude to Act III of Tristan and Isolde, Wagner; the Prize Song from Die Meistersinger, and Enesco's Rumanian Rhapsody, No. 1. The prelude was the outstanding number of an exceptionally fine program. The English horn solo of O. W. Hoffman

was artistic and satisfactory. The large crowd present bespoke Mr. Rothwell's popularity.

GARDNER PLAYS WITH ORCHESTRA

August 13, Mr. Rothwell gave an inspired interpretation of Wagner's Love Death from Tristan and Isolde. Samuel Gardner, composer and violinist, shared the honors of the evening, playing the Max Bruch concerto for the violin and conducting his own New Russia and Canebrake. Glazounoff's ballet scenes and Tchaikowsky's Caprice Italien completed the program.

HANSON CONDUCTS NORDIC SYMPHONY

Friday night featured Howard Hanson, who conducted his own Nordic symphony; Mr. Rothwell conducting Weber's Oberon's overture, Rabaud's Procession at Night, and Carpenter's Adventures in a Perambulator.

BLOCH AGAIN ENJOYED

August 15 witnessed Ernest Bloch's premiere of his suite for strings and piano, which he conducted. This composer always draws a large audience when he officiates as guest conductor. To his premiere was added the Carmen suite, Caucasian Sketches by Ivanoff, the ballet music from Massenet's Cid, and Meyerbeer's Coronation March. This was the final concert of Mr. Rothwell's week.

COAST OPERA COMPANY

Los Angeles is to the front again. Having successfully produced "symphonies under the stars," she now has opera under the stars. The Coast Opera Company opened a two weeks' engagement at the Ambassador Plunge with Pinafore. Alma Stetler as Buttercup, George Kunkle as the Admiral, Cora Thorne Bird as Josephine, Arnold Blackner as Ralph Rackstraw, and Louis Fitz Roy as Dick Dead Eye, were all warmly applauded and gave meritorious performances.

NOTES

The Council of Jewish Women gave a musicale in honor of Ernest Bloch, August 12, at the home of Mrs. Thomas May.

Fannie Dillon, local composer, gave a program of her own compositions at the Theater of the Stars, Fawnskin, Big Bear Lake.

Alice Gentle has joined the Los Angeles Opera Company. Paolo Gallico has just closed a successful ten weeks' master class.

Richard Hageman, who is general musical director of the Los Angeles Opera Company, will hold classes in Los Angeles in September.

Selwyn Harris, vocal coach of New York and Los Angeles, has gone to Colorado to conduct a master class.

Alexander Oumansky is spending a few days in New York, previous to his departure for Berlin, where he has accepted a position as production manager with the Rochman Film Theater Corporation. His large school here will continue under his assistant teachers.

F. X. Arens, vocal instructor, has gone to his Oregon ranch, where he will complete his book, Twenty Lectures on Voice and Vocal Pedagogy.

Yeatman Griffith and family have departed for Portland, Ore., for his next master class, following his third successful season in Los Angeles. The Griffiths are popular in Los Angeles, both musically and socially.

Sigismund Stojowski has opened his second annual class in Chickering Hall under the management of L. E. Behymer.

Under the direction of Squire Coop, a chorus of women's voices gave a spirited presentation of Debussy's Blessed Damosel on the Library lawn of the University of California, Southern Branch.

Francis Kendig, pianist and writer, presented his pupil and assistant, Eunice Cook, in a delightful program at the Hollywood Conservatory of Music.

Jackie Coogan, juvenile cinema star, is developing also

into an enthusiastic pianist under Philip Tronitz, the Norwegian piano virtuoso and pedagogue.

Albert Ruff, New York voice teacher, has been prevailed upon by the Zoellners to become a permanent member of the faculty of the Zoellner Music School. He will be here for the fall term in September.

Alfred Mirovitch, pianist, is contemplating another world tour, concertizing this coming season. His fourth master class this summer is, according to Merle Armitage, his manager, the largest he has had.

Ezri Alfred Bertrand, of Hollywood, presented Alexander Roman, Gertrude Cleophas and himself in an interesting studio recital.

Homer Grun, Los Angeles pianist and composer, participated in the Indian Festival at Santa Fe, accompanying his own Navajo and Tewa song transcriptions.

Yeatman Griffith was presented by his 1925 class with a silver bowl, inscribed "To Yeatman Griffith, a true genius, in loving appreciation of the wonderful work he has given to us. Master Class, 1925." L. E. Behymer, who is sponsor for Mr. Griffith's Los Angeles classes, has engaged him for another year.

Joseph Rose, veteran conductor, has completed the formation of the Coast Opera Company. This will be a stock company.

Mr. and Mrs. Thilo Becker gave the last of a series of three pupils' recitals, July 22, after which they, with a group of advanced pupils, left to spend the winter in Europe.

John Claire Monteith, a Yeatman Griffith exponent from New York, arrived to make his home in Los Angeles.

H. Edward Mills, of Portland, Ore., and his son, Harlow John Mills, are giving a series of recitals of their own compositions in and around Los Angeles.

Mishel Piastro, Russian violinist, who is engaged as assistant conductor and soloist with the San Francisco Symphony Orchestra, has stopped off in Los Angeles for two months, where he will rest as much as his classes will permit. He appears under the management of Merle Armitage.

B. L. H.

Klibansky Master Class in St. Louis a Success

Sergei Klibansky, after closing a successful season at the Chicago Musical College, went to St. Louis, Mo., where he was invited to hold a master class. This is the first time, it is said, that St. Louis has had a New York guest teacher. His success surpassed all expectations and Mr. Klibansky was reengaged for another session. He has a large class of splendid material to work with, and his pupils are most enthusiastic in regard to his way of teaching and singing. Mr. Klibansky gave a recital at his studio on



SERGEI KLIBANSKY,

New York vocal instructor, in St. Louis, Mo., where he held a successful master class after finishing his second season at the Chicago Musical College. He is shown with several of his pupils. From left to right: Clarence Bloemker, Fanny Block, Sergei Klibansky, Ruth Witmer.

August 6, which was attended by many prominent St. Louis musicians. His beautiful voice, which he has under excellent control, and his artistic interpretations were highly admired and made a deep impression. Fanny Block, who studied with Mr. Klibansky several seasons in Chicago, is the possessor of a very lovely voice. Her singing of songs by Hageman and Russell was heartily applauded. Mr. Klibansky's program consisted of songs by Brahms, Schubert, Franz, Debussy, Goddard, Tosti, Reichardt and Haile. Edith Habig was a very satisfactory accompanist.

Another Engagement for Levitzki

Mischa Levitzki, pianist, has added another engagement to his bookings for next season, after his return from his tour of the Orient, by an appearance at the Academy of Music in Brooklyn in the series given by the Institute of Arts and Sciences.

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GRADOVA

ABOUT GALLI-CURCI IN THE ANTIPODES

Jack Salter Describes a Remarkable Tour

Jack Salter, of Evans & Salter, who has just returned to New York from a five months' trip to Australia and New Zealand, is filled with admiration for the lands he visited. In answer to the question, "What are your impressions of those far off countries in the Pacific?" he answered briefly, "Immense! Like very many other people who had not been there I entertained but a vague idea of the wonders it would present. It being a territory in which we had not operated before, it seemed a good idea for one of the firm to go over. Aside from its business aspect, the trip promised much, but, I assure you, fulfillment was far beyond preconceived ideas.

"A strange misconception seems to exist in some quarters regarding Australia and New Zealand. I had been advised to take heavy woollens along. That was another misconception. We arrived at Sydney late in March. The seasons being reversed there, its place corresponded with our own November you know. Imagine my surprise when I saw crowds of people on the beaches going in bathing every day. The trees were all green as in summer; the sky was filled with sunshine. The Sydney Botanical Gardens are marvelous. In them practically every tree known in the tropics, sub-tropics and temperate zone flourishes. The town, itself, reminded me strongly of our own New York or some other important eastern city; of course not in size, but modern, up-to-date, the people full of pep, fine buildings, fine streets. The night life there is sparkling.

"Melbourne, too, is modern in its plan—lovely architecture, wide streets better laid out than Sydney, but a different atmosphere. It impressed me as more conservative in tone, more like London. Though people I met everywhere in those lands like American ways, they asked many questions about America, and while intensely loyal to the Empire, seemed to turn toward our country far more sympathetically than toward European ones. Their country is as large as the United States in area, you know, yet inhabitants number only seven million and two million of these are in the metropolitan centers, Sydney and Melbourne. There are big opportunities in both Australia and New Zealand, countries of great resources. They could readily, instead of seven million, assimilate fifty million now from England and over-populated Europe. The immigration laws, however, are strict. But the countries have a prodigious future.

"The Australians and New Zealanders are hospitable, interested in music and in the cultural side of life. And they show fine discrimination. Though so far away from world-contact, they have heard some of the greatest artists. And they have had successful opera seasons, you know. They are acutely appreciative; they are, as I have said, discriminating. Two tours of artists, advertised in advance as great, went to smash while I was there. Their audiences had both heard and judged them. Various opera ventures have been undertaken there, and, as the public knows, were very successful. And while the principal singers were of European fame, the choruses were drawn from local sources. That speaks volumes. It would be hard for New York, with its seven million people in one city alone, to equal it.

"Many good singers have come from those parts of the world. After seeing the wonderful climate, the beauties of nature there, and the culture that is conducive to musical and art expression, I would say that those countries will produce more and more great ones in the future. I found

Australia and New Zealand so interesting, their potentialities so big, that I spent much time in charting them with a view of further tours there. The probabilities are that we will send Tito Schipa there in about two years' time. I had many inquiries regarding him, particularly in Australia, and they are anxious to hear Lhevinne. The great Tibbett triumph reached there almost immediately, and in the music circles there was a keen interest in him.

THE GALLI-CURCI TOUR

"How about the Galli-Curci tour?" was asked of Mr. Salter, whose enthusiasm those distant lands had inspired. "Of course," he replied, "a great tour was to be expected, especially when the territory had been as thoroughly prepared as we had prepared it during the past four years in a way befitting the coming of a queen. I can say, consistently, going by actual and irrefutable statistics shown me, that our tour broke all records in the musical history of Australia and New Zealand, both from the standpoint of receipts and acclamation of audiences. Everywhere, even in the smaller cities, the scale of prices for each concert, and to capacity audiences, was a guinea (\$5.00). To give you some idea of the astounding response of the public, from the standpoint of receipts, the nine concerts we gave in Sydney produced total receipts of \$100,000, an average of over \$11,000 for each concert, although Town Hall there has only about the seating capacity of Carnegie Hall. However, from the standpoint of box-office triumphs, there were several smaller cities equally outstanding, considering the limited seating capacity of their halls. As an instance, Wellington is a city of 68,000; its hall seats only 2,300, still, for our final and third successive concert there within five days the receipts totaled nearly \$10,000. The extra concerts given in Australian cities necessitated cutting down of time in New Zealand, and the postponement of touring the South Island, as we had originally planned to do, and in order to get our boat for America. Many people, however, came to Wellington from Christchurch and Dunedin, four hundred miles away, when it was found impossible to include these cities in our itinerary.

"Everywhere demonstrations accorded Mme. Galli-Curci were unique there, as I was told, even for the warm-hearted people of Australasia. Everywhere, people, loath to let her go, followed the diva into the streets, many running after our car as we moved off. For instance, the demonstration given Mme. Galli-Curci at Melbourne, following her ninth and final concert there, was one of the greatest I have ever witnessed. Next day the newspapers said no member of the audience left the hall for two hours after the concert ended. They moved about, pressing toward the stage and crowding it; speaking to the diva, singing among other things, 'For She's a Jolly Good Fellow,' and trying to induce her to join in, which she did. Finally Madame Galli-Curci made a little speech. But again, and for the third time that evening, she was obliged to repeat a song requested as encore, fourteen encores being sung during that evening. On leaving the hall the assistance of police was necessary to reach our car through the mass of people; crowds followed for blocks, some more impetuous ones jumping on the running board and going along with us."

Radio Gives Witmark Black and White Series

The Witmark Black and White Series was given a radio representation on July 15, broadcast through KDKA, Pittsburgh. Practically the entire program was composed of favorite Witmark Black and White ballads, among those sung being the following: Love Me and the World Is Mine, In the Garden of My Heart, Mother Machree, Let the Rest of the World Go By, Dear Little Boy of Mine, Goodnight, Goodnight (all by Ernest R. Ball), Just Been Wond'ring All Day Long (Canning), My Wild Irish Rose (Olcott), Kiss Me Again (Herbert), Sunrise and You, Sing Along (both by Arthur A. Penn), and Can't You Hear Me Callin', Caroline (Caro Roma).

A. W. Bendig, head of the Radio Entertainment Company of Pittsburgh, wrote to Witmark's concert department that over 600 letters had been received, attesting that it was one of the most successful "hours of music" ever given.

Richard Crooks Home Again

Richard Crooks, young American tenor, who has been appearing in recitals with exceptional success in England, Germany and Austria, accompanied by Mrs. Crooks and Mr. and Mrs. Fitzhugh W. Haensel, his manager, of Haensel & Jones, arrived home August 10, after having sung in London, Berlin, Munich and Vienna. Mr. Crooks' phenomenal success was such that the sensation of his performances was repeatedly cabled to America by the Associated Press and published extensively all over this country. In this country the artist opens his season at the Worcester Festival on October 7 and 8, following this with over fifty recitals and concert appearances from coast to coast, including a New York recital on November 15.

Minetti Returns from Europe

Giulio Minetti, director of the Minetti Orchestra of San Francisco and of the Minetti String quartet, has arrived in New York with his wife on the S.S. Giuseppe Verdi after a trip of eight months abroad, where he enjoyed meeting many of the modern composers and hearing their works performed. After a short sojourn in New York, Mr. Minetti will go on to San Francisco.

Golde Back in September

Walter Golde closed his summer class on August 4 and went to Saranac Lake in the Adirondacks, where he will remain until early in September, returning to New York to reopen his studios on September 9. Mr. Golde's class was largely made up of vocal teachers who came to New York to take advantage of the special course in coaching and studio work which he offered.

Henry Seibert Engagements

Henry F. Seibert, organist, recently booked five recitals at the University of Florida for the week of August 10. He will also play four recitals at Lake Placid Club in September, and dedicatory recitals at St. Peter's Methodist Church, Reading, Pa., and a new Moller at Portsmouth, Ohio. Mr. Seibert has changed his New York residence to 898 West End Avenue.

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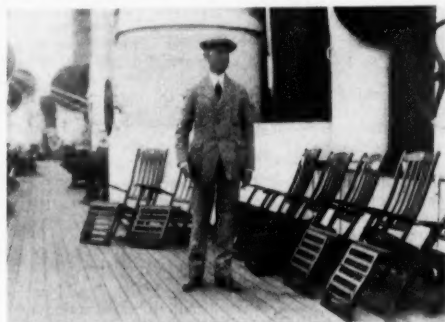
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DR. WILLIAM C. CARL,

aboard the Aquitania, en route to Paris. As the guest of Joseph Bonnet in Paris, William C. Carl was feted during his visit in the French capital. There were many Dejeuners and dinners given in his honor, as his frequent visits abroad have claimed for him a large circle of friends. Mr. Bonnet recently moved into his new home on the Boulevard Exelmans, where a Cavaille-Coll organ has been installed, together with his library of rare music and books form one of the largest and most comprehensive collections on the continent. Dr. Carl was also entertained by M. and Mme. Felix Guilman (the artist son of Alexandre Guilman) whose attractive studio is located in the Latin quarter. In the interest of the New Music and Art Center to be erected in New York City, Dr. Carl, who is a member of the committee, has been deputized by the Mayor and Mr. Berolzheimer to make a survey of the large institutions of learning in Europe and submit a report on his return. With Mr. Bonnet, Dr. Carl visited some of the most noted institutions in Paris. At the Conservatoire Nationale de Musique, he was received by M. Henri Raboud, the director, and the workings in all departments explained in detail. A trip to the Latin quarter included an afternoon spent at the great school of the Arts and Trades. The immense buildings cover about two city blocks and the director in chief, who was intensely interested in the new project, explained the plan of work adopted, and methods which have produced such unusual results there. A half-day was devoted to the Exposition of Arts Decoratifs now visited by enormous crowds daily. Visits to the churches of St. Eustache, St. Augustin and La Madeleine were made before Dr. Carl left for Switzerland where he will remain for several weeks. The return to New York has been fixed for the latter part of September, previous to the reopening of the Guilman Organ School.

ARTIST PSYCHOLOGY

VIII. Expression

By Frank Patterson.

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Expression is the most intimate part of the musical utterance. It is what the artist has to say, just as the musical composition is what the composer has to say. It includes, therefore, every detail of performance. It is, properly speaking, the whole of the artist's performance: Speed, dynamics, tone color, accent, staccatos and legatos, and whatever else there may be, more or less familiar and more or less easy to name or to put into words.

Expression is of two kinds: original and borrowed. It should come directly from the brain of the performer. It may, however, be more or less imitative without great harm. If it is entirely borrowed it is worthless, and as most expression is entirely borrowed this point must be enlarged upon.

Printed music is becoming daily more and more a conveyor of the ideas of various editors. It is a germ carrier without equal. In order to attract attention to a new edition and stimulate sale, some eminent artist is employed to note upon the music his ideas as to expression. His ideas may be, and generally are, perfectly correct—for him—and they no doubt serve to put a semblance of life and intelligence into the performance of the talentless. But they ought to be kept carefully away from the artist of talent, whose

music should be handed to him only with such markings as are essential to the proper understanding of the meaning and intent of the composer.

The reader may well wonder how, if expression is right it can be wrong. Expression that is right is never wrong. But there lives not in the whole world an artist so skilled that he can carry out exactly the expression conceived and marked or dictated by another. It is said that Liszt could imitate Chopin, and that Chopin could imitate Liszt. But would any intelligent musical audience want to hear Liszt imitate Chopin, or Chopin imitate Liszt, except as a joke?

Of course, such imitation was a joke, and was exaggerated accordingly, but are we to suppose that either one of these great masters could have so exactly imitated the playing of the other that he would actually have played like the other, and would, therefore, have given the same delight as the other? We cannot conceive it. Liszt was Liszt, Chopin was Chopin, each as great in his way as the other was in his way, each giving equal pleasure with his performance, yet totally different, so different that when one imitated the other it was obviously imitation, not expression.

It is always a joke when one artist imitates another. Sometimes it is conscious—good, healthy, harmless fooling. More often it is pitiful. Sometimes it is an effort of the small to be like the great. More often it is the natural action of misguided ignorance. And it is this latter phase of it that it is worth while to discuss, for ignorance often hides real talent which a hint may serve to bring to light and start on its way to successful development.

The first step towards successful development is a step. To say that a step is a step sounds like a weak attempt at cheap comedy. But how many music students believe that a step is a step, and show by their actions that they believe it? To take any kind of a step you must stand on your own feet, and how many students do it even in the advance grades—even graduate students ready for a public career! How many teachers urge their pupils to do it?

One sees debut after debut where the artist has been most carefully taught every note from the beginning to the end of the program, yet the artist wonders why the papers the next morning give him only a few lines. What should the critic write?—that the artist has been well taught?

Expression is a curiously intimate and illuminating thing. It informs an entire audience, an audience made up of people who are music lovers but not musicians, of the smallest details of the mentality, musicianship, nervous constitution and training of the performer. Deception is utterly impossible. The small artist cannot possibly pretend to be great. The great artist may perform badly, yet still is great. And in both cases the audience knows exactly what it is hearing.

One may go further. One may truthfully declare that in most cases the audience knows at almost the first note what it is hearing.

And this fact aids us greatly in understanding the intricacies of the general problem of expression, for it shows us—as has already been pointed out in an earlier article of this series—that expression is not, as many think it, merely the broad outlines of dynamics but, as above stated, everything that the musician has to say.

It is here that the imitative musician fails, for though he may be taught the broad dynamic lines, he cannot possibly be

taught the infinite detail that constitutes the color of every chord and phrase, and which makes the art of interpretation almost as truly creative as the art of composition.

From the first note we become aware of the fact that an artist's tone is "vibrant with feeling." This is a very inexact expression but every reader will know what it means. The artist's tone is "vibrant with feeling"—but what is it to be vibrant with feeling? And is it a question of tone at all? Probably not, for the most beautiful tone ever made would not carry much thrill were it not attached to some other element of musical speech.

This sensation of being vibrant with feeling is really caused by very minute shades of expression, such minute shades as cannot be indicated by the ordinary expression marks used in music. The great artist produces the effect quite automatically, and immediately commands the full attention and interest of his audience. Many an embryo artist fails to produce it at all, either because he is not aware of the need of it, or because the whole trend of his training has been towards the broad effects of technic and expression, and away from such insignificant, though all-important detail.

Far too many artists of potential greatness fail because it is so generally expected that talent will do all that ordinary teaching methods leave undone. It cannot be said that an exaggerated value is put upon technic. Technic is the blood and bone of musical performance.

Nor can it be said that the average teacher pays too little attention to expression. It might rather be said that there is too much teaching of expression, since expression is so often made a matter of slavish imitation.

Now, imitation, up to a certain point, is highly important. Expression in music has had its development like everything else, and certain effective means of treating particular passages have been handed down from generation to generation, the number of such patterns gradually increasing. This may be called the vocabulary of musical expression and every artist must be perfectly familiar with it.

But this vocabulary only touches the obvious and fails to penetrate those hidden depths that must be personally explored. One cannot play with feeling unless one has at some time felt. One cannot simulate a feeling one has never known. And though the patterns of traditional interpretation teach one how to express the broader sensations of feeling they do not teach one to simulate its more intense details nor do they teach one how to arrive at this simulation.

Tone is the hardest thing to teach in music because tone is the nearest direct expression of sentiment. And that which lies behind tone, that curious contriving of shades built up of minute vibratos, accents, tonal inequalities and what not, cannot be taught at all.

All that one can do is to call attention to its existence and to strive to guide the mentality of the embryo artist into a "listening" attitude likely to grasp, first, the fact that there is a difference between his performance and the performances of the great artist, second, wherein this difference lies.

In a certain way of speaking, one of the greatest artists I ever heard was one who had never had a lesson and knew nothing of written music. He was a pianist who played entirely by ear, popular things, folk songs and a few things picked up from the classics, and he could actually make one cry or laugh. He could stop in their chatter an audience of young people bent on pleasure and how many even among great artists can do that? A single chord, or a progression of harmonies played by this man was a thing of exquisite loveliness, and I noted that his effects were gained by irregularities of stroke, striking one finger before or after the others, or harder or softer than the others, creating a complex maze of expression impossible to follow and still more impossible to put on paper.

I note that experience here because it may serve to suggest a plan of procedure to some puzzled reader. That is to say, the puzzled reader may realize the value of trying out, and working out his own methods, starting with small things, and gradually applying whatever discoveries he makes to his concert repertory. It will always be in the nature of a voyage of discovery into the magic land of the personal expression of sentiment and feeling. In art to give is, indeed, far more blessed than to receive. However wonderful the delight of an audience listening to the finished expression of the sentiment and feeling of a perfect artist, it can never be so wonderful as the impression the artist himself receives when first he discovers means of self-expression.

It is towards this that every embryo artist should patiently and persistently strive. The thrill of satisfaction which accompanies accomplished technical facility, or the perfect imitation of the interpretation of the teacher or of some great artist, is as nothing compared with that which accompanies the first step in the sort of expression that is a personal expression. The reward of a teacher's approval may be well worth working for, but it is as nothing compared with the reward of self-approval which accompanies the knowledge that one has for once said his own say, spoken, through the medium of music, his own thought, attained that self-expression which is the "raison d'être" of all art!

If this is kept in mind the worker will attain the mental attitude which may assure success. One must have talent, of course, and technic—musicianship, feeling, sentiment, imagination. But with all these things one may yet fail if the goal is not clearly perceived and held constantly and persistently in view.

Just as one sees a house burst into a storm of spontaneous applause when the vaudeville artist performs some almost impossible feat of muscular training, so the transcendental technical facility of some musicians win for them a sort of admiring success that passes, sometimes, for real love. It is not. The artist the public really loves is he who arouses not their admiration but their imagination. The fine writer whose academic learning is vast, who turns the most perfectly rounded phrases, falls flat in public estimation as compared with the one who tells a great story, even if he tells it in halting words and awkward phrases.

And so it is in music. Every artist has a story to tell—his own story, that he tells through the medium of the music he plays or sings. It is a story as thrilling as any tale of love and adventure, and the artist has an unlimited selection of compositions through which to tell it.

But how many would-be artists realize that their art has any such meaning or mission? The beginning of realization should be the beginning of success!

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Cincinnati Conservatory of Music Notes

CINCINNATI, OHIO.—Mildred Eakes and Katherine Letcher recently passed an examination which admits them to associate membership in the American Guild of Organists. Both will be at the Cincinnati Conservatory of Music next year, the former as a teacher and the latter as dean of one of the halls. Miss Eakes, for the last four years supervisor of music in the schools of Alexandria, La., will assist Parvin Titus in the organ department and will also coach students of harmony.

Another symbol of the affiliation between the University of Cincinnati and the Conservatory of Music was seen in the program presented at the convocation of the summer school of the former institution, July 8. Mary Towsley Pfau, mezzo-soprano, and Faye Ferguson, pianist, both of the conservatory, were the featured artists heard by the students. Mrs. Pfau, who has been director of vocal music at Glendale College during the last two years, is a pupil of Thomas James Kelly, and has appeared in several recitals recently. Miss Ferguson, who scored such gratifying success in her appearance with the Summer Symphony at the Zoological Gardens, July 7, was graduated from the conservatory three years ago, and since that time has given many concerts.

Helen May Curtis, reader and teacher of expression, read Rachel Crother's comedy, *Expressing Willie*, July 9, giving the play an effective interpretation.

Peter Froelich and Mrs. Thonie Prewett Williams were heard in a viola and piano recital on July 7. The program consisted of three numbers, all of which received sincere applause. Quoting the criticism which appeared in the Cincinnati Enquirer, "His first (number), the Cervetto-Salmon sonata, revealed his splendid technic, which was even more advantageously displayed in Hans Sitt's concerto for the viola, G minor, op. 46, which followed. Mr. Froelich is the possessor of the sentiment of the artist in addition to his technical ability, and his playing conveyed a sense of mood as well as melody."

Dan Beddoe, Welsh tenor of widespread fame, gave musical Cincinnati another treat by appearing in a song recital July 10. His first number, *Love Sounds the Alarm*, displayed the singer's unsurpassed technical abilities. As a special tribute to the director of the school, Bertha Baur, Mr. Beddoe then gave *If With All Your Hearts*. The last group on the program, a trio of modern Russian songs, caused the audience to recall the singer until he generously gave two encores. Mrs. Thonie Prewett Williams furnished excellent accompaniments.

Susan Fisher has accepted a position with the Bristow-Hardin studio in Norfolk, Va., for the coming year. In addition to teaching piano and theory Miss Fisher will open a vocal department in the school. During the month of August Miss Fisher will have charge of the choir at the Y.W.C.A. convention at Lake Geneva, Wis.

July 15 was an underscored date for music lovers of Cincinnati generally, as well as for students of the Conservatory of Music in particular. On that occasion Albert Berne and Augustus O. Palm presented a recital of songs. The singer's reputation was a guarantee of a large, and at the same time a discriminating, audience, which at all times was most appreciative. Mr. Berne sang a number of songs, scoring his greatest success with the haunting *Water Boy*, a negro convict song, by Robinson, which he was forced to repeat.

Mr. Palm, at the piano, confirmed former impressions of the perfect accompanist, and contributed no little amount to the success of the program, which Mr. Berne, at the earnest request of the audience, lengthened by encores.

John A. Hoffman attracted wide interest this winter by a series of concerts sponsored by the choir of the First Protestant St. John's Church, of which he is the director. On July 17 the choir was again heard by a large audience.

The high point of the program was a group of Russian church canticles. Under excellent direction the voices were blended with a nicety of modulation and arrangement that made the renditions admirable in their balance and beauty. The other choral numbers touched upon the varying styles of devotional music, but ended with the "Harrowing Chorus" of Edgar Stillman Kelley.

Leo Paalz, also of the Conservatory faculty, played the accompaniments in his usual sterling style. Individual soloists from Mr. Hoffman's class were June Elson Kunkle and Eleanor Walker Mackay. The latter was successful in a Russian group, while Mrs. Kunkle was heard in old Italian songs and a Debussy aria. There were also incidental solos by members of the chorus.

Judges for North Shore Festival

Before motoring east with his family, Carl D. Kinsey, business manager of the North Shore Festival Association, informed a representative of MUSICAL COURIER that the judges in the orchestra composition contest for a prize of \$1,000 to be held as part of the twenty-sixth Chicago North Shore Musical Festival had already been secured in three Americans—Henry Hadley, Howard Brockway and A. Walter Kramer. The North Shore Festival Association again will copy the orchestral part of the five compositions. This additional cost was voluntarily assumed last May at the last contest, though it was not made a part of the agreement but as an added feature to composers.

Brennan Pupils' Recital

Agnes Brennan presented a number of her advanced pupils in recital at her studio, July 25. An interesting program, including compositions by Chopin, Schumann, Bach, Mac-

Dowell, Moszkowski, Goossens, and others, was rendered, all the pupils appearing with credit to themselves and their teacher. An all MacDowell program is planned for September 12.

Percy Such Teaching at Master Institute

That the cello is attaining a popularity in America never before equalled, is the opinion of Percy Such, the English cellist, now established in America and a member of the faculty of the Master Institute of United Arts. Mr. Such finds that the cello is even seducing young Americans away

perhaps a greater number of amateur players of the cello in proportion to population than anywhere.

"Parallel with this is the growing up of the amateur cellist—those who study the instrument for the sheer love of it. This is a distinct step forward, as there have been hitherto mostly only professionals and semi-professionals, that is those who would take a 'job' half way through their studies and thus spoil their opportunity of becoming anything more than second or third rate orchestral players.

"But now I notice that there is growing up the amateur element, which, after all, constitutes the back-bone of the music-supporting public, as each amateur patronizes and rushes to hear his pet instrument. As a whole until the present there has been a decided dearth of amateur cellists.

"I build my faith for the cello's future in America by the rapid growth of appreciation for chamber music, where a cello is practically always a necessity. In my classes there are so many young chamber music enthusiasts ranging from eight to sixteen years. Many of these pupils have formed trios among their immediate families and are in that way cultivating a sound musical foundation and love for the highest in musical art, which is bound to bear fruit in the near future. This augurs well for the building up of amateur orchestras here, such as in England, where even small towns have orchestras with eight to ten and twelve cellists enjoying themselves in the fray—with a large percentage being women."

In addition to his classes at the Master Institute of United Arts, Mr. Such has large classes in White Plains. He has also had an exceptionally busy concert season, both as soloist and in ensemble work, interesting among which were his appearances with the Beethoven Association. He has also many bookings for the coming fall and winter season.

Mr. Such has been in America almost continually since he was demobilized from the British army, where he served from 1915-19 in France and Italy.



Photo by J. Brenner

PERCY SUCH.

from the saxophone and the banjo, according to his personal observation.

"In my student days in Germany," said Mr. Such in speaking of his instrument, "I was undiplomatically told by many that there was nothing more disagreeable in the world than a cello—unless it were two cellos, with the Brahms' sextet and Schubert quintet entirely prohibited.

"Fortunately the opinion was rapidly changed, and the cello is attaining a popularity in America which it never had before and which is much like England, where there are

Peter Meremblum Active on the Coast

Peter Meremblum, who is head of the violin department at the Cornish School, Seattle, Wash., finds his time well filled in teaching and concert work on the Pacific Coast. Since going there from New York in February, he has given seven recitals in Seattle, three in Bellingham, and one in Portland. He is also teaching at the Cornish Summer School.

Mr. Meremblum's pupils were heard in an interesting recital in June, a feature of which was the rarely played Bach Sarabande ensemble for four violins.

Giuseppe Campanari to Reopen Studio September 7

Giuseppe Campanari, baritone and teacher of singing, will reopen his studio at 255 West 90th Street, New York, on September 7.

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GUSTAV MEHNER WINS CHICAGO CHORAL PRIZE

Swift & Co. Male Chorus Accepts His Composition—Department of Dramatic Art, Expression and Stage Craft of Bush Conservatory Issues Booklet—Swarthout Returns From Europe—Leschetizky's Daughter Writes Florence Trumbull—Other Items of Interest

CHICAGO.—The Department of Dramatic Art, Expression and Stage Craft of Bush Conservatory, has just issued an attractive booklet outlining the advantages offered its students under the direction of Elias Day, the dean of the department. Essentially a department which produces "results" with its students, the keynote of the courses is definite preparation for definite work, and the studies given cover a modern system of training in dramatic art, expression and stage craft which explain the well-nigh universal success of the graduates. Approximately one hundred per cent. of the department graduates are engaged in professional work, and with the record of over thirty-five dramatic companies and one hundred musical companies placed on the road in professional activities in the past three years, it is easy to understand the pre-eminence of the department among American schools of dramatic art. It also explains the very large advance enrollment for the coming season's work, which opens this year on September 28. Advance registrations have been heavy.

The departments of dancing, directed by Cora Spicer Neal,

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and of Modern Languages, under the direction of Emile LeClerc, are also covered in the attractive bulletin issued by the Bush Conservatory and give the prospective student an adequate idea of the training and advantages offered in these departments of the progressive Chicago music school. A copy of the booklet and the full general catalog of Bush Conservatory will be sent to any one interested.

September 14 is the opening date of Bush Conservatory in all departments except the Dramatic Art, Stage Craft and Expression. A very large number of new registrations is already reported by the secretary and inquiries and dormitory reservations show that the season will be probably the largest in the history of the school.

The homelike atmosphere and pleasant location of the Conservatory dormitories, which are on Dearborn avenue, about four blocks from Lincoln Park and three from Lake Shore Drive, are proving attractive to the students, and the rooms are being reserved very rapidly. At the present writing many of the attractive rooms have been taken, but as all the dormitories have outside rooms and are well situated many good choices remain.

An addition to the dormitory accommodations has been made this season in the acquisition of Lyceum Hall at 1160 North Dearborn street, where those students who wish to have rooms only can be accommodated. The rooms are very attractive and beautifully furnished.

GUSTAV MEHNER WINS SWIFT PRIZE

Gustav Mehner, of Grove City, Pa., won the fifth annual competition in music composition offered by the Swift & Co. Male Chorus of Chicago. Mr. Mehner's composition sets to music the poem Blest Pair of Sirens, by John Milton. He has had honorable mention in previous competitions of the Swift chorus, but this is the first in which he has taken a prize. The chorus offers \$100 annually for the best musical setting of a poem, and composers from all over the United States have entered the contest each year. The chorus is arranging to have Mr. Mehner's composition published immediately.

SWARTHOUT RETURNS FROM EUROPE

Gladys Swarthout, young mezzo of the Chicago Opera, suddenly changed her plans for a summer in Italy and made a flying trip back from that country on the Conte Rossi, to sing in the premiere performance of Isaac Van Grove's Music Robber, with the composer conducting. The libretto, which is based on incidents in the life of Mozart, was written by Charles L. Stokes, who is music critic of the St. Louis Post Dispatch. The part of Constance (Mozart's wife) was written for a mezzo voice, with Miss Swarthout in mind for the role. Though she had planned to rest in Italy until the fall, combined entreaties of Mr. Van Grove and M. Goltzman, impresario of the St. Louis season, were brought to bear on the song bird, so she has exercised her woman's prerogative and returned. She passed through Chicago on Thursday enroute to St. Louis to begin rehearsals for the performance, which takes place August 26. Forrest Lamont, one of the tenors of the Chicago Civic Opera Company, will sing the name part of Mozart.

MUHLMANNS IN BAYREUTH

From Bayreuth the Muhlmanns send their greetings to the office on a post card, which shows the Wagner Theater. The

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Muhlmanns wrote: "We are here in the festival city. We enjoyed greatly the performance of Meistersinger. Looking forward to seeing you soon. We remain in all friendship, yours, Mr. and Mrs. Adolf Muhlmann."

THE VOICE WITH THE SMILE WINS

In adopting the slogan "The Voice With the Smile Wins," the Bell Telephone Company feels that it has taken a step towards better service for its patrons. In an interview with C. W. Bacon, North Side District superintendent, he said: "Half of the fault of service lies with our patrons. When speaking, the voice should be pitched rather low than otherwise; most people speak too loudly and the operator gets but a confused noise. How few realize the asset of a musical speaking voice. We of the telephone company are better judges than in any other line of business. A voice with a rising inflection brings a note of good cheer to the operator, so that she makes an extra effort to give good service." In quoting a few of those with whom he has come in contact who had really distinctive voices, he spoke of the well known contralto, Marie Morrissey, as one of the most striking examples: "Miss Morrissey has what you might term a delicious voice," he said, "if you can characterize a voice in that manner. Musical to a degree, with a rising inflection to her first 'Hello,' it makes such an appeal to central that she hastens to co-operate. It was in a recent trouble on her line that I had the pleasure of talking to her on the phone, and her voice made an impression that 'will not soon forget.'" Miss Morrissey is to give her premiere Chicago recital at the Studebaker Theater on Sunday afternoon, November 8, under the management of F. Wight Neumann's successor, Bertha Ott. Her New York recital will take place the last of November at Aeolian Hall, under Loudon Charlton.

MARIE HERRON IN DEMAND

Marie Herron, soprano, and professional pupil of Herman Devries, has been in great demand during the past ten months. Due to the big success she scored at the Chicago Theater, where for weeks she was one of the soloists chosen by Balaban & Katz, the same management thought best to have her as one of the principal soloists for the opening of their Uptown Theater this week. The Balaban & Katz Uptown Theater is the last word in moving picture theaters. It recreates the atmosphere of vivid Spain and has a seating capacity of over 5,000.

FLORENCE TRUMBULL HEARS FROM LESCHETIZKY'S DAUGHTER

Florence Trumbull recently received a letter from Mme. Therese Leschetizky (Leschetizky's only daughter), in which she learned that her great master's remains are now reposing in an honorary grave (Ehrengrab) in the famous Artists' Corner of the Central Friedhof of Vienna. Beethoven, Mozart, Schubert, Brahms, etc., are also buried there. Leschetizky's neighbor is Czerny.

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Liebling is taking a vacation in advance of a very long tour which is now being booked by his managers, Harry and Arthur Culbertson. As last season, the distinguished pianist will make his headquarters in New York and Chicago.

WALTER SPRY BACK HOME

Walter Spry has just returned from a vacation in the east which he took after his successful master class at Alabama College at Montevallo, Ala. While in New York the publishing firm of Carl Fischer accepted another composition from the pen of the distinguished Chicago pianist, who also made a new record of his *Petit Carnival* for the Ampico, a lovely piano piece. Mr. Spry will resume his teaching at the Columbia School on September 14, the opening of the fall term.

GLENN DRAKE IN DEMAND

Glenn Drake, young and popular tenor, who has recently been re-engaged to sing this coming season in Madison, Wis., has been signed for the Moline, Illinois, course, where on February 15 he will give his own recital. Mr. Drake's recently booked engagements have already been published in these columns and the above two dates are only additions to the already long list of engagements booked for the season 1925-26.

A TRIUMPH FOR KATHRYN BROWNE

"Completely captivated her audience" is what the Evening Messenger of Valparaiso, Ind., said about Kathryn Browne, Chicago opera contralto, when she appeared there recently. "With her pleasant personality and her clear, remarkably well-controlled voice, she delighted the large number of persons in attendance," the newspaper continued, saying that "upon each appearance she was greeted by a burst of applause and many encores were called for after each group. After concluding her last group, she responded with the encores, *Ma Little Banjo*, and the old favorite, *Love's Old, Sweet Song*, the rendition of which was wonderful."

DE HORVATH WELL LIKED IN QUINCY

In view of Cecile de Horvath's re-engagement in Quincy this coming season, it is interesting to quote from a letter written by the local manager, A. B. Musholt, of Quincy, to another local manager who was considering engaging her for the coming season: "You may take my personal guarantee that no more popular piano recital can be given by any one than one presented by Miss de Horvath. We will certainly bring her back to Quincy at some future date. She is still referred to as one of our leading attractions. I know we will not experience any box office troubles when we do so. We presented her on our concert course with Josef Lhevinne, Flonzaley Quartet, Florence Macbeth, and she was not out of her class. It gives me great pleasure to recommend her as a very great artist."

RENE DEVRIES.

More Guilman School Scholarships

Four free scholarships are offered by the City Chamberlain and Mrs. Philip Berolzheimer at the Guilman Organ School for the coming season. This exceptional offer is open to young men and women of talent, but who do not have the necessary funds to pay for their tuition. The successful candidates will have the opportunity of organ study under Dr. William C. Carl and playing-membership in his master class for one year. The offer is open to those, eighteen years or over, who have not previously studied under Dr. Carl.

Application should be made in writing, accompanied with written references regarding character and financial standing of the candidate, also a signed physician's statement showing the candidate is in sound health. Applications must be forwarded to the Registrar of the School not later than September 25, when the list will be closed. The examinations will be held Friday morning, October 2, at ten o'clock. Each candidate will be required to answer questions in the rudiments of music, write and play the major and harmonic minor scales from memory, play two prepared pieces, either on the organ or piano, read at sight a piano piece of medium difficulty as a test in sight-reading, play a vocal accompaniment, a hymn-tune and two of the inventions by Bach for piano.

The list of applicants is already large, and includes names from all parts of the country. Dr. Carl will return from Paris to conduct the tests.

Hanson's Lux Aeterna

Last winter, Howard Hanson, composer-director of the Eastman School of Music, Rochester, was called to Los Angeles to conduct his orchestral poem, *Lux Aeterna*, at one of the regular pairs of the subscription series of the Los Angeles Philharmonic. So well was the work received that he was asked to come to Hollywood Bowl this summer and conduct the same work again. This resulted in as much success as the first performance had won.

Helen A. Parker in Recital

HOLYOKE, MASS.—Helen A. Parker gave an excellent program of piano music when she appeared recently in an informal recital at her home. She was heard in numbers by Beethoven, Chopin, Strauss, Paderewski and Debussy. Miss Parker formerly was a pupil of Haven W. Lunn, and for the past two seasons has studied in New York with Edwin Hughes.

Stephan Parks Dead

Stephan Parks, of Sumner, Tenn., passed away on August 16. It was but a few weeks ago that the *MUSICAL COURIER* announced his marriage in June to Cleo Scanland, contralto, of Washington, D. C.

BOSTON OPERA SEASON TO BEGIN EARLY

San Carlo, Civic, Royal Carl Rosa and Chicago Companies
To Be Heard

BOSTON.—After a period of lean operatic years following the sad demise of the original Boston Opera Company, this city appears to have recovered fully from its disillusionment, and the magnificent Boston Opera House is again promised a season of plenty. Four operatic projects have already been announced by optimistic promoters. To begin with, Fortune Gallo will pay his annual visit to Boston about six weeks earlier than has been his practice in recent years. He will bring the San Carlo Company to the Opera House on September 14 for an engagement of but one week, but his plans call for a second season of opera here in the spring. Eight different operas will make up the program during the week Mr. Gallo is to give here, and the Pavley-Oukrainsky ballet will present divertissements during and following the performances. Carlo Peroni will again lead the forces at the conductor's stand.

The week's program will open with *Aida*. Other operas to be given are: Tuesday, *Tosca*; Wednesday afternoon, *Hansel and Gretel*; Wednesday evening, *Rigoletto*; Thursday, *Cavalleria Rusticana* and *Pagliacci*; Friday, *La Forza del Destino*; Saturday matinees, *La Bohème*; Saturday night, *Trovatore*.

The second group to tenant the Opera House will be an organization calling itself The Boston Civic Grand Opera Company (Inc.). They will be heard for two weeks, beginning September 28, unless present plans miscarry, and promise "finely-balanced casts, gorgeous scenery, a splendid chorus and complete corps de ballet," as well as fourteen different operas, including Zandonai's *Francesca da Rimini*. All of which were indeed a consummation devoutly to be desired, and it is to be hoped that nothing will interfere with so attractive a prospect.

The Chicagoans will come to this city, as usual, for the last week in January and the first week in February. Their fortnight last season was successful beyond the fondest dreams of the guarantors, and there is every reason to believe that the forthcoming season will be fully as satisfying, if not more so. Little information comes to hand about the other projected ventures. It is fairly definitely known, however, that the Royal Carl Rosa Company intends to begin an American tour in Boston, where it first won success; also that Sol Hurok may send us another Russian troupe similar to the company he engineered a few years ago, and that Morris Gost will let this city hear his Russian opera group from Moscow.

Eugene Goossens Already Here

Eugene Goossens, conductor of the Rochester Philharmonic Orchestra, and new director of the operatic department of the Eastman School, arrived here August 18, coming early from England to look over the field before beginning his duties. After a few days at the Hotel Majestic, New

York, he and Mrs. Goossens went on to Rochester. He will consult with the other heads of departments and the program of operas to be given next season by the Rochester American Grand Opera Company will be laid out. Mr. Goossens will begin rehearsals with the Rochester Symphony Orchestra shortly. The first concert is expected to take place some time early in October.

Iliff Garrison Triumphs Anew

Iliff Garrison won a huge success at his piano recital on July 10 at the Colorado Teachers College, Greeley. An enthusiastic audience recalled the pianist many times and he was compelled to play six encores. Passing through Denver, Mr. Garrison spent an enjoyable afternoon with Dean Stringham at the fine new home of the Denver College of Music, where he also renewed his acquaintance with Francis Hendricks, Denver pianist and composer, a fellow student in Europe. Mr. Garrison then went to his summer home in Rifle, Colo., where he divides his time between the preparation of new programs and teaching a few talented students.

May Peterson Back from Europe

May Peterson, American soprano, formerly of the Opera Comique, Paris, and the Metropolitan Opera Company, arrived August 21, on the SS. Stavangerfjord, returning with her mother, from a vacation tour of Scandinavia. Miss Peterson will open her concert tour of America this season in Bowling Green, O., on October 14, her singing activities to include appearances in many important cities from coast to coast.

Lucy Gates Again Goes to Springfield

Always a favorite in Springfield, Mass., Lucy Gates has again been engaged to appear there during the coming season and this time, as on two previous occasions, with the Springfield Y. M. C. A.

Mednikoff to Accompany Mme. Rethberg

Nicolai Mednikoff has been engaged to accompany Elisabeth Rethberg on her Pacific Coast tour.

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Cleveland Institute of Music Notes

Victor de Gomez, who has been giving master courses in interpretation and concert repertory during the summer session, gave the last lecture in his series July 27, discussing the modern composer's interest in the cello and illustrating his talk with a program of modern music.

The faculty of the Institute of Music scattered in every direction when the summer session closed, August 1. Mrs. Franklyn B. Sanders, acting director, sailed on the Majestic for Europe, returning in September. Ruth Edwards of the piano department goes to Boston, Cape Cod and Provincetown for the month of August, and to Minnesota and Nebraska for September. Walter Scott, also of the piano department, is motoring through Canada, going to Nova Scotia and Halifax. Charlotte deMuth Williams, of the violin department, is visiting Lina Adamson of the Toronto Conservatory of Music, at her summer home in Georgian Bay. Both women studied together in Germany and Miss Adamson makes periodic trips to Cleveland now to study with Andre de Ribapierre. John Peirce, baritone and head of the voice department, will join Mrs. Peirce, who is visiting her parents in Seattle. He will give a recital during his stay there and will then tour down the coast, visiting San Francisco, Los Angeles and the Grand Canyon.

Beginning with the fall term opening at the Cleveland Institute of Music October 5, a more intimate contact will be made with the Cleveland Orchestra. It has long been the rare good fortune of the serious students to be admitted

to some of the rehearsals of the orchestra, but this season special arrangements have been made with leading players for instruction in the orchestral department of the school. Virtually all students at the Institute studying orchestral instruments belong either to the junior or senior orchestras of the school. In addition to the excellent training in general musical development and special orchestra technic, the senior group try out the works of student composers, thus providing a practical laboratory.

John Peirce, baritone, who came last fall from the East to take charge of the voice department at the Cleveland Institute of Music, may well review the achievements of his initial year with unqualified pride. The department has had phenomenal growth under his leadership. He is now giving five times as many lessons as when he first arrived. His many pleasing appearances in concert undoubtedly have stimulated interest in the department. He has sung several times at the Cleveland Museum of Art in conjunction with its musical activities. Twice he has conducted performances of Debussy's cantata, The Blessed Damozel, and also for the Hadyn Seasons.

Madge Daniell at Saratoga

At the Lawn fête given by the Dominican order on August 12 in Saratoga, Madge Daniell was one of the outstanding soloists. She sang effectively Mother Machree, Call Me Home to You, and Song of Songs, winning the approval of the large audience.

ANTONIO BASSI

Correspondent and representative of
the Musical Courier for Milan, Italy,

will be glad to hear from all Americans
studying, singing or playing in Italy, and is
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sort, which will be gladly furnished without
charge by correspondence or in personal in-
terviews.

Milan office of the Musical Courier,
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Professional Pupils of Beduschi Make Good

Sig. Umberto Beduschi, who, during his long career as an opera singer, was leading tenor in some of the foremost theaters of the world, is now enjoying a well earned summer vacation at the home of his friend, Virgilio Lazzari, in



UMBERTO BEDUSCHI,
vocal instructor of Chicago.

Highland Park, Ill. Sig. Beduschi has had a very busy season of teaching and preparing his numerous professional pupils to fill their engagements. Among the busiest of these are William Rogerson, popular young tenor, at one time a member of the Chicago Civic Opera Company, who ap-



PERLE BARTI,

professional pupil of Umberto Beduschi and soprano with the San Carlo Opera Company. (Raynor photo.)

peared last season throughout the country in concert and oratorio, and Perle Barti, who, as guest artist with the San Carlo Opera Company, sang last spring Marguerite in Faust and the title role in Puccini's Madame Butterfly.

The critic on the Glenn Falls Times, reviewing the performance of Madame Butterfly by the San Carlo Grand Opera Company, had the following praise for Perle Barti: "If Puccini himself were to have witnessed his opera, he would probably have been satisfied with the unusual vocal and dramatic talent of Perle Barti as Madame Butterfly." The writer on the Bridgeport Telegram wrote: "Perle Barti

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unequivocally proved her right to the title of grand opera star in the San Carlo Opera Company's presentation of Puccini's Madame Butterfly at the new Lyric Theater last night. With a rich voice, exquisitely controlled, she presented the pathetic Butterfly always sympathetically and, when the opportunity presented, touched the emotional pinnacle both in her acting and in her musical rendering of pathos and grief. Even to those familiar with the glorious performance of Farrar, the interpretation given by Miss Barti was satisfying from the start." The reviewer on the Evening Day, of London, Conn., voiced his opinion as follows: "Perle Barti, who essayed the role of Madame Butterfly, demonstrated that she is a fine artist who can and does project every emotion by her acting and who, moreover, commands a voice at once rich, pure and profoundly sympathetic. The appeal of the scene in the garden could hardly have been more eloquently indicative of passion, devotion and unquestionable surrender. Her handling of the scene was delicate, reserved and sympathetic. Fine as she was in the love scenes, she proved to be not less stirring in her projection of impending tragedy."

Werrenrath Searches for Songs and Arias

Reinald Werrenrath, the popular baritone, has spent three weeks this summer in Washington, D. C., digging in the Congressional Library for unknown songs and arias to use on his programs. In the course of this research Mr. Werrenrath has made some extraordinary discoveries. He states that he has found some priceless treasures both of American and foreign songs and arias, and particularly he has selected seven arias which are at present unknown to the modern music public. They are absolutely new and they are novelties which he will include on his programs this coming season.

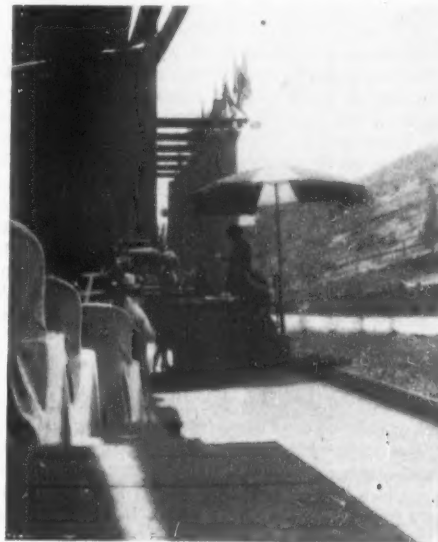
Leginska Draws Largest Symphony Audience

The accompanying snapshot of Ethel Leginska was taken recently during her rehearsal with the augmented symphony orchestra at the Hollywood Bowl. With Leginska are Margaret Messer Morris and the conductor's accompanist, Lucille Oliver. Miss Morris, lyric soprano, sang the Leginska Six Nursery Rhymes at the performance and received an ovation. Incidentally, the evening of Leginska's appearance drew forth the largest audience ever assembled in the great natural amphitheater for a symphony concert—30,000 at a conservative estimate with literally thousands in

addition who could not gain admission, the only S. R. O. concert since the inception of the Bowl.

Due to her success last season conducting the Boston People's Symphony Orchestra, Miss Leginska has been re-engaged in the same capacity for this coming season. The definite dates now arranged for these performances are Sunday afternoons in Boston on November 1, 8 and 15, and December 13.

Miss Leginska has also been engaged for another performance with the Boston Philharmonic Orchestra, in Fall



LEGINSKA

rehearsing at the Hollywood Bowl.

River, Mass., on Sunday afternoon, December 27, coming directly after the artist's first Boston piano recital of the season at Jordan Hall.

SAMAROFF

Season 1925-1926 under management of Wolfsohn Musical Bureau, 250 West 57th St., New York

Her remarkable performance far surpassed anything that the most extravagant press notices had led her hearers to expect. After hearing her, one is inclined to resent her title of greatest living woman pianist, as seeming to impose the limitation of femininity on her playing. No such limitation is recognized in her performance—nor, in fact, a limitation of any kind to her expression in music of her forceful and distinguished personality, her magnetism and personal charm, in terms of exquisite artistry.—San Antonio (Tex.) Express, December 14, 1924.

Steinway Piano Victor Red Seal Records
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Author of "The Way to Sing."—Published by C. C. Birchard, Boston, Mass.

Amelita Galli-Curci Says:

THE AMBASSADOR—NEW YORK

Dear Mr. Proschowsky—

Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours,

AMELITA GALLI-CURCI.

February 23, 1923.



GALLI-CURCI

Phone Endicott 0139

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Weekly Review of the World's Music

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THE MUSICAL COURIER EXTRA
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NEW YORK AUGUST 27, 1925 No. 2368

Last Sunday evening there was the first showing of Siegfried, the German film drama, on a scenario made up of parts of the legends which Wagner treated in his works in Siegfried, Götterdämmerung and—Lohengrin! The particular feature was a fine musical score cleverly prepared from the Wagnerian music by Hugo Riesenfeld and excellently played by an orchestra of sixty under the thoroughly competent direction of Josiah Zuro. It was an interesting and successful experiment in the use of music to enhance the value of a film; in fact the picture would have seemed rather long drawn out had it not been so ably supported by the score. A review will appear in next week's issue of the MUSICAL COURIER.

The old Academy of Music in East Fourteenth Street, for many years the home of New York's finest grand opera, is to be torn down very soon they say, and replaced by the usual office building. Within its walls such famous singers as Jenny Lind, Adelina Patti, Clara Louise Kellogg, Parepa Rosa, and many others have been heard. Later it became a theater for the drama. The two Sotherns, a father and son, both appeared on its stage; the Black Crook thrilled an early decade of New Yorkers; The Old Homestead ran three years. Finally it reverted to the movies. Edward VII of Great Britain, then Prince of Wales, was given a reception there on a visit to America that took place not long after the Academy was opened in 1854. In 1919 his grandson, the Prince of Wales, visited the Academy and saw Mutt and Jeff on the screen.

There were over twenty thousand people assembled on the New York University campus on Sunday evening, August 23, to say goodbye for the season to Edwin Franko Goldman and his splendid concert band. During the second half of one of Mr. Goldman's typically fine programs, Dr. Collins P. Bliss of the University presented a set of silverware to the popular conductor on behalf of New York University and the public. Then there were several other presents—a travelling case from the members of the band, an umbrella from the Harlem Chamber of Commerce, a silver cup from music-lovers of University Heights, and flowers from ladies of the audience, as well as a bouquet from Mrs. Owen Kildare for the bandmaster's mother. Mr. Goldman responded appropriately, saying how happy he had been to play for the splendid audiences that had assembled all summer. It is a fair guess that, with the disappearance of Mayor Hylan—and he is as good as gone already—Mr. Goldman will be invited

to return to Central Park next summer; and it is also a good guess that, though he may accept for certain nights of the week, he will not fail to be true to those who gave him refuge this summer when he was the victim of petty political machination.

One would have said that the task of condensing the Beggar's Opera, with all its swashbuckling gentlemen and merry ladies, to an opera di camera that could be effectively presented with a cast of only three persons would be an impossible task, but Captain Jerome Hart accomplished it very cleverly as was proved in the first presentation in its new form at the Hotel Majestic recently. It had, however, the services of three extremely clever artists to help it, Celia Turrill, Dorianne Bawn and Herman Gerhausen, with Herman Neuman as musical director. It is hard to understand why New York would have none of the Beggar's Opera a few years ago.

Willem Van Hoogstraten, favorite conductor of the Stadium public, has besides leading the largest number of regular concerts for the season, accomplished two notable features of conducting this summer in presenting those two colossal works, the Ninth Symphony and the Verdi-Manzoni Requiem in a manner that was extraordinary considering the handicaps under which he had to work, principally an insufficient number of rehearsals. He triumphed over all the obstacles and gave performances that were notable for their smoothness and effect. The public was not slow to appreciate his work and showed its appreciation by veritable ovations for the conductor on both occasions.

Fortune Gallo's Asheville opera week early this month saw nothing but sold-out houses, and the Asheville Festival Music Committee, which cleared \$5,000 on the week last year, will do fully as well this year. Gallo himself is very much pleased, for among the things that were showered upon him were the freedom of the city and editorials in the two leading Asheville papers. Gallo is very proud of the long record of his San Carlo company, as he may well be, and when a leading music patron in an interview the other day spoke of there being only two opera companies in America, the genial little impresario was quite indignant. "Only the Metropolitan and Chicago?" he asked. "What about the fifteen years of uninterrupted travel of the San Carlo company? What of the visits to 168 cities made last season, and indeed, for many seasons past? What about the company playing New York, Chicago—all over the United States, in fact, as well as in Canada and Mexico?"

Without doubt persons with singleness of purpose get on well in this world, particularly when that singleness is directed toward themselves; but there are few who are clever and keen enough to turn the death of an own mother to advantage in the way of a little self advertising. Here is an obituary notice received last week in the office of the MUSICAL COURIER. The names have been left out, as the artist in question may have the grace to develop a feeling of shame if given time:

Mrs. mother of the well known pianist, died suddenly The late Mrs. was well known to musicians throughout the country, having travelled extensively with her son in his tours for the past few years. Mr., working as a concert pianist, has come rapidly to the fore through his connection with the piano and the for which he has made many recordings.

As a specimen of what not to include in an obituary this beats anything we have ever seen. Such advertising merely reacts against the person who has the execrable taste to write it and allow it to be sent out.

HAMMOND'S INVENTION

In the issue of June 4 the MUSICAL COURIER gave to the world the first authentic news of an invention for the improvement of the piano perfected by John Hays Hammond, Jr. It was publicly demonstrated for the first time at a recital by Lester Donahue at Mr. Hammond's home, Gloucester, Mass., last Saturday afternoon, before an invited audience that included a number of prominent musicians. Mr. Hammond, internationally known as a radio engineer and inventor, has applied the principle of the organ swell box to the piano, two sets of shutters, one above and one below the strings, being controlled by a special pedal at the left of the others. Through this device and certain of its details, such as metal sound reflectors on the inner surface of the shutters, Mr. Hammond obtains, first of all, a wider, more accurately controlled dynamic range for the piano than it has ever possessed and also certain effects of added sonority, improved sustainment of tone, etc. It is particularly interesting as the first invention in a long time that brings about a definite improvement

THE MANAGER'S SHARE

How much should a manager get for taking under his wing a young and unknown artist and doing his best at his own expense to place the artist before the public and make him a success?

Some question! Yet the "Musical Courier" is expected to answer it without knowing anything whatever about either the artist or the manager!

People write to us, no doubt after entering into negotiations with some manager, and probably dissatisfied with the terms offered, expecting us to give exact terms and figures.

It all depends. Managers are not all alike. Artists differ as might from day. Some young artists are such obvious winners that to demand a large percentage of their earnings over a large number of years would be nothing less than scandalous. Other artists are so unlikely ever to make a big success that it is really wonderful that any manager would be willing to bother with them at any price.

And managers! Ye gods, the things they do and the things they don't do!

Some of them sign up any young artist they can get hold of, for as many years as the artist can be induced to sign for, and then just sit back and do nothing, waiting for the artist to work out his own salvation, upon which they grab off their percentage of the artist's earnings, even if the artist gets all of his own dates for himself.

And artists! Ye gods, the things they do and the things they don't do!

Some of them, after the manager spends a lot of good money and time and energy trying to launch them, prove to be absolutely undependable. The manager gets them dates but they fail to show up, or come so unprepared that they make a failure and get the manager in bad with the people with whom he made the engagement.

Oh, yes! And artists also sometimes collect their fee from the local manager or club and then refuse to give any of it to the manager. Quite so! And one young artist we know of, after signing up with a manager, packed up and went to Europe, leaving no address. As for the girls who get married and move out to some inaccessible part of the country, or abandon their careers altogether, leaving their managers in the lurch, they are innumerable.

It is not at all surprising that managers demand a substantial cash guarantee of performance; a retaining fee which protects them against loss. But the trouble is, so many so-called managers spring up and open offices for the sole purpose of retaining fees.

It is amazing what idiots some of the aspiring artists are. They hand over all the money they have to anybody who will make them promises, and sign any papers that are placed before them. Cases have come to our knowledge of artists who have signed papers without reading them.

What artists fail to realize is that the entire amusement business, including the highest and best of art, is a gamble to start with and only gradually becomes a certainty. What they further fail to realize is that they are more likely to get fair treatment from managerial firms of known standing than from upstarts nobody knows anything about.

Artists also fail to realize that the "Musical Courier," with the best will in the world, cannot make definite and positive statements about new managers, or about what terms may be properly offered by established firms. It all depends upon such a complex variety of conditions that there can be no fixed rule. And naturally if the manager risks his money he does so with the hope of large profits if things turn his way.

But in any case the contract should be a legal document with guarantees on both sides, guarantees of real effort on the part of the manager, with proper advertising, guarantees of performance on the part of the artist, with substantial percentages in case of success.

in tone quality without involving any radical change in construction of the actual tone-producing parts of the instrument and which is, at the same time, musically speaking, an entirely legitimate device. One awaits with interest demonstrations in the larger cities by Mr. Donahue, who has been Mr. Hammond's musical adviser in the matter, and also to see what attitude the piano manufacturers and the pianists themselves will take toward it.

S. E. Macmillen is in town for a while, as busy as ever, but not ready quite yet to tell what his plans are for next season as far as music is concerned, except that, at the request of the executive committee of the St. Louis Symphony Orchestra he will book the tour of that organization for the spring of 1926.

VARIATIONS

By the Editor-in-Chief

Facing an arduous music season, as critics call it, we have evolved a plan of review writing which gives all the news and yet spares endless effort for the tired chronicler as well as for the jaded reader. Here then, it is:

"Tannhäuser."
Metropolitan, January 25.
Applause warm.
Bender (Landgraf) sonorous.
Laubenthal (Tannhäuser) sympathetic.
Bohnen (Wolfram) earnest.
Elisabeth (Rethberg) mellifluous.
Venus (Matzenauer) seductive.
Bodanzky conducted.
Weather fair, but windy.
Or again:
Gabrilowitsch.
Recital.
Aeolian Hall.
Matinee.
March 27.
Schumann and Chopin.
Technic comprehensive.
Tone voluminous.
Musicianship ripe.
Conception intelligent.
Pedaling tasteful.
Nuances varied.
Audience large.
Encores numerous.
Ushers expert.

A correspondent wishes to know: "Why is it not logical to assume that the shagginess of musicians who fight their way successfully to public recognition is an indication of the vitality necessary to such an achievement? As to the length of hair, is it not reasonable to assume that some musicians cannot afford frequent visits to the barber?"

Zangwill put the thought this way: "Musicians wear their hair long for the same reason that they wear their shoes long."

Long hair on a musician's pate no longer is in vogue. It used to awe the populace, but now it only amuses. The modern musician tries to look like other respectable persons in the cut of his clothes and of his hair.

The attitude of the public to-day toward umbrageous head mops is that of the newsboy, who, as the story runs, received twenty-five cents from Paderewski for a penny newspaper, and returned the coin to the giver, saying: "Keep it, gov'nor, and get yourself a hair cut."

We discarded our own exuberant locks many years ago because an essayist whom we admired wrote: "Long hair, formerly the insignia of musical art, now has become the badge of the corn doctor."

Two men were discussing the service as they made their way home from church.

"What was that sentence the choir repeated so often?" asked one.

"As nearly as I could make out, it was, 'We are all miserable singers,'" replied his companion.—Tit Bits.

"Englishman" writes to ask "Whether a 'joint' recital is one that is roasted?"

In the London Times one reads in regard to the complicated orchestration of modern composers that "there is much to be said on both sides." And while it is being said the modern composers keep on writing and let others do the talking. It is a way the composers always have had. There was much to be said on both sides of Haydn, Mozart, Beethoven, Wagner, Brahms and Chopin in their day and it was said, too, but they did not stop to listen to it. They were neutral and supplied the ammunition to the combatants.

Art has no nationality—except in war time.

An early word on program music comes from Edgar Allan Poe, who is reputed to have said: "Music, when combined with a pleasurable idea is poetry; music without the idea is simply music; the idea without the music is prose from its very definiteness."

Motoring from Saratoga to the wild stretches of the Adirondacks, we were pleased to see how much

room there is in this country for more musical conservatories.

"What is your notion of an educated man?" is being asked by a newspaper wag, to whom a correspondent answers: "He is one who can watch a gang of steel workers and understand exactly what is being done." Our notion of an educated man is one who does not when hearing a solo for the knee fiddle, exclaim: "The cello sounds so like a human voice;" and who each year when the Metropolitan Opera opens does not at the première say to his friends in the lobby: "Great night, eh?"

Sir Frederick Cowen's "Music as She Is Wrote" offers these passages:

Accent.—Used mostly by foreign conductors when trying to speak English to the orchestra.

Artist.—Anyone of any nationality (except British) who plays, sings or composes.

Classical.—Anything that has no tune. Most modern music is classical.

Counterpoint.—Two or more themes forcibly made to go together whether they desire it or not. Two barrel-organs playing different tunes in the same street are a good example of modern counterpoint.

Festival.—A lying-in hospital for still-born works by British composers.

Flat.—A very unpleasant way some artists have of singing.

Harmony.—That sentiment which exists between two prime donne in the same theater.

Melody.—An obsolete term.

Organ.—A very powerful instrument used by composers when a big modern orchestra by itself is not noisy enough for their purpose. It is an instrument full of very curious anomalies. For instance, it is often combined with other instruments, but is never "coupled" with anything but itself; its "stops" are the means by which it goes on; it can "tie" any chord, but has no strings; its beautiful sounds are caused entirely by its "bellows"; when its notes do not act properly it is of no consequence—in fact, it is a mere "cipher"; and although there is a great deal of the "swell" about it, it occupies itself largely with "manual" work. An organ is very useful as a decorative background to a concert hall.

Tempo rubato.—Part of a bar or a phrase taken either slower or quicker than it ought to be. Literally, "robbing time." This is not a punishable offence. If it were, most executive artists would be in prison.

Maxims:—

"The streets that are paved with gold have few British musicians residing in them."

"A score in the head is worth two just glanced at before rehearsal."

"When you have nothing to say, write it for a large orchestra."

"When commissions come in at the door, art flies out of the window."

A man called on Gerardy, the cellist, recently to see if he could sell him a cello. Gerardy replied that he is not in the market for instruments, as he uses only a "Strad." The man replied, "All right, I'll make you one." This did not happen on Manhattan Island, as the anecdotalist relates, but so far as we are concerned, we would not be surprised if it had.

Program an aviator would enjoy:

Overture, The Flying Dutchman Wagner
Soaring Schumann
On Wings of Song Mendelssohn
Air Varié De Beriot
Ride of the Valkyries Wagner
Hungarian Airs Wieniawski
Nuages (Clouds) Debussy
If I Were a Bird Henselt
Nearer, My God, to Thee.

"Unfrequented Corners of America" is the title of a recent Times article. It did not mention, however, the corner seats of the critics during the last number of any concert program.

John McCormack has bought a castle in Ireland. For a Song?

English women still must be wearing the clothes of yesteryear, to judge by this story which came from merry Albion in a recent comic weekly:

Not long ago a careless young lady dropped her "peekaboo" waist into the piano player and had the amazing experience

of hearing the machine utilize the garment's perforations and turn out a Beethoven sonata. Now, from another source, comes the answering story of a lady who stood in front of a five bar fence and sang all the dots on her veil.

The foregoing paragraph could be captioned: "Hole Tones and Dotted Notes."

Clarence Lucas sponsored this:

"Oh," exclaimed a florid and sanguine young woman at the close of a symphony concert, "how glorious it must be to conduct Beethoven! Can you describe your feelings, Doctor Richter, when you have reached the end of the divine ninth symphony?"

"Yes," said the imperturbable Hans Richter, turning his head and peering down on the slender interlocutor, "when I have reached the end of the divine ninth symphony I feel hungry."

No, Astrafiammente, we did not say that the pianist perfumed Beethoven; we said that he performed Beethoven. However, dear girl, you have given us a good idea.

The "Lost Chord" is that chord which the young lady performer upon the piano seeks in vain with her left hand after she has worked to death the tonic and the dominant.

"One long record of triumphs" we used to read about famous singers. Now we can revise it to: "One long triumph of records."

There are not only vital organs, but also vital organists.

Jascha Heifetz is so fond of a certain kind of music that one of his friends fears the violinist might change his name to Jazza Heifetz.

The young lady who wrote a sonata to five black cats is being noticed pictorially by the newspapers. Scarlatti wrote a piece about only one cat, and no doubt that is why the illustrated supplements neglect him so markedly.

C. Sharp—"Who is your favorite singer?"

B. Flat—"Shelley."

C. Sharp—"And who is your favorite poet?"

B. Flat—"Chopin."

To find the Pittsburgh Post worrying about "How Large Was Xerxes' Army?" somehow recalls the restless gentlemen who are constantly inventing three-banked keyboards and new systems of musical notation.

The pupil who spoke of "augminished" and "demented" intervals, showed no mean order of intelligence.

Sheet music is not the polite name for snoring.

The music of the Aeolian harp generally is considered to be very wonderful, chiefly because poets have said so. How many of them have heard an Aeolian harp? To us personally it sounds something like a small string orchestra tuning up. Another notion exploded in our mind was when we first listened to the much praised music of the rippling cascade bounding from rock to rock. To our not untrained ear the sound seemed exactly like that of a rippling cascade bounding from rock to rock.

From London comes the information that there has been a "Jubilee of the Royal College of Organists." What have they got to be jubilant about?

A music festival is an event which creates festivity chiefly on the part of the soloists engaged and their managers.

About all some men are good for is to pay for concert and opera tickets for their wives, daughters, sisters and sweethearts.

The name of the late Reger reads the same backward as forward. Some of his compositions sound that way, too.

It is a strange fact—or maybe it is not a strange fact—that all the books on harmony were written by men who never were great composers.

"Music begins where words end," says a popular definition of the tonal art. It is different with criticism. There words begin as soon as the music ends.

LEONARD LIEBLING.

AIDA'S GRANDPAPA

Those people who have always been under the impression that opera originated in the good old city of Florence somewhere around the end of the fifteenth century will receive an awful shock when they learn that it has now been established without a doubt that the world's most enjoyable and least artistic entertainment goes almost back to Bible times. Prof. Dr. Hermann Ruch, who has been excavating at a place called Bohnesa in Egypt, writes to the *Frankfurter Zeitung* about a very interesting find, nothing less than part of the prompt book of an opera which was in existence and presumably performed less than 200 years after the death of Christ. We borrow part of his article from the excellent translation printed in the *New York Times*:

The sands of Egypt have given the world many wonderful finds, but none more interesting than a papyrus of the first antique opera found at Behnesa, the same spot where the Hellenic Oxyrhynchus was discovered. This opera belongs to the second century after Christ, long after the era of the Pharaohs and the Ptolemies, and when the Roman Emperor ruled over Egypt. The libretto resembles the plot of Mozart's *Entführung* as far as can be at present deciphered. The treasure-trove is not precisely the original text-book, but apparently notes intended for the musical director and arranged to meet the needs of the regisseur. These notes are much damaged, nevertheless it can be perceived that they belonged to a great theatrical piece.

The opera has the form of a Shakespeare drama—prose, blank verse, couplets, a comic clown with his aphorisms and dances. Like a great modern drama, the number of actors is very large. The cast includes the heroine Charition, her maid, the clown, a brother, an Indian King with his following, Indian wives, sailors, soldiers and the whole personnel of a modern opera.

It is astounding how closely this *Mimus* resembles modern opera. The heroine Charition is a beautiful Greek damsel, who with her servant suffers shipwreck and falls into the power of an Indian king. She is a prisoner in a temple on the shores of the Indian Ocean. Her brother comes to her rescue in a ship. At a feast to the Moon Goddess he makes the King and his court drunk in heavy Greek wine. He then breaks his sister's fetters and sails happily away with her. It is a parody of Iphigenia in Tauris, intermingled with comic interludes and clowning. Charition is the typical operatic heroine and her brother the operatic hero.

The Indian King is a burlesque character. The Temple Feast of the Moon Goddess is a great operatic scene with music, dancing, ballet, chorus of men and women. There is a comic scene between the Indian King and the Greek clown, who are not supposed to understand each other, although the King later on sings an aria in Greek to the Moon Goddess, which he accompanies with dancing. The intoxicated court, when the King finally falls down, follows suit.

The papyrus is continually marked for kettledrums, which indicate the entrances and exits of the King. The zither is heard at intervals and there is much vocal music in forms akin to the aria and to the couplet.

And we will bet the King was a bass and wore a long beard and a nightshirt sort of a robe, just the way Ramfis and the priests still do in *Aida*.

Verily, verily, there be nothing new under the sun.

JOHN IN DUBLIN

Our John—and, by the way, they say that now he's got rich in America, he's bought a great place in his native Ireland where he's going to retire to when he gets to be fifty—has just been singing in Dublin again. His mother and father and sisters were all there to hear him; also, by the way, his wife and his children and several thousand other folks, including the Governor-General, who doesn't have so much to do nowadays, and President Cosgrave, who does. Sure it was a great evening! "He so entranced his audience that they demanded extras until the tired man had sung over twenty songs"—that outside of the program, mind you! And—but let the critic of the *Dublin Evening Mail* tell you:

"It is a fascinating study to follow the career of a great singer, and to watch the unfolding of a musical personality. When Mr. McCormack returned to sing for us after a long absence a few years ago, we noted with pleasure the great development of his vocal technic, and the delight with which he interpreted Irish folk songs. When he returned to us after visiting great vocal masters in Germany and Italy, his renderings of the Elizabethans and of Handel were full of a charm all the more refreshing, as so few modern singers seem to possess sufficiently technic and insight to interpret Handel.

"It seemed to us then that he had reached the perfection of vocal technic and revelled in the absolute mastery of that incomparable voice. But the development has gone on since then, it is no longer the development of technic; that is perfect, it is rather the development of interpretation, of personality. Mr. McCormack seems to have reached musically what philosophers would term his highest 'Universe of Desire,' in which the sole delight is the contemplation of the Beautiful, and the highest satisfaction is its interpretation. Such a state of mind is almost another world.

"And so it was that at the recital last night we forgot the superb technic, we forgot the glorious voice, we forgot even the singer himself, and remem-

bered only the varying beauties of that splendid program which Mr. McCormack interpreted for us, the finest he has ever given us in Dublin.

A LOW DEFICIT

The deficit of the Boston Symphony Orchestra for the season 1924, was the lowest for many years, in all probability lower than that of any other symphony orchestra of like size in the country. It amounted to something less than \$51,000 and with the income from the endowment fund deducted, the net deficit was only a trifle over \$44,000 as against an average of about \$83,000 in the three preceding years. The advent of Serge Koussevitzky sold out Boston and New York concerts of the organization for the first time in many years. Mr. Koussevitzky is distinctly a good investment since the decrease of \$35,000 to \$40,000 in the deficit can only be laid at his door. Although he receives a very substantial salary he more than earns it.

MUSICAL COURIER READERS

Jazz Not an American Product

To the *Musical Courier*:

While thanking you for your courteous reference to the new Cosmopolitan Orchestra on the occasion of its first appearance at the Hotel Majestic, may I be allowed to traverse your editorial opinion as to there being no substitution for jazz as it is now known and understood, and for the indispensability of what you humorously call its "hardware?"

The idea of the creator and conductor of the Cosmopolitan Orchestra, Vernon Bestor, as well as of myself, is to prove that popular dance music can be played in inspiring and thoroughly danceable fashion without the infernal din and clatter which are the concomitants of jazz, and without the eternal moan and groan of the saxophone. As I remarked in introducing the Cosmopolitan Orchestra and its conductor to the public, it is a sincere and, I am convinced, successful attempt to divest the modern dance of its vulgarity and to give it a decent and artistic form.

I wish here and now to combat the contention that jazz is a purely American product, and as such something to be proud of. It is no more American than I am Chinese. To one like myself who has heard jazz on its native heath, that is, in the heart of Darkest Africa, such a claim is absurd. I have been tormented by it from early morn till dewy eve, well on to midnight and the small hours, on occasions when my native porters—mainly Kroo boys and Akim and Ashanti natives—have been indulging in a jamboree following a fresh brew of palm wine. The human voice did duty for the wailing of the saxophone, but the syncopations, the cross beats of instruments of percussion, and the incessant strokes of the large tom-tom or drum were all there. This was in the bush, somewhere in what were then called the Northern Territories of the Gold Coast—at the time I explored them in 1900 a British Protectorate, but now incorporated in the Colony.

On another occasion I was at a small coast town called Axim, and attended a native celebration of some sort in the market place. There was a band which included native instruments, supplemented by others which find a place in our

own bands, including cornet and trombone. I can assure you on that occasion I heard many of the effects since obtained by Paul Whiteman, Vincent Lopez and Ben Bernie. I will admit there was no saxophone, but the cornet brayed, the trombone blared, banjos were twanged, big and little drums were banged, cowbells jangled, and all sorts of queer percussive effects were secured by this native orchestra, whose full dress consisted of a loin cloth. There were cross rhythms and syncopations a-plenty, and through it all was a maddening, insistent, sensual throbbing which is inseparable in Darkest Africa from voodooism, fetishism, and nocturnal debauches scarcely to be hinted at. And this is the sort of thing which jazz imitates in our ballrooms and dance halls.

I will admit that over and above the bangings and beatings and the moanings and groanings of a modern jazz orchestra, one gets from such masters of jazz as those whose names I have already mentioned certain ingenuities and refinements of melodic treatment, of harmony and counterpoint. But, on the whole, jazz is vulgar and blatant, and it should be realized by Americans that it is not inherently a national product, but of base and barbaric origin. It will not endure, in fact there are indications that it is on the wane, although Europe and my own country (England) have caught the fever. In conclusion let me say that it was because he realized that Mr. Bestor and his Cosmopolitan Orchestra of symphony players were the first to make the attempt to take the curse out of jazz that Copeland Townsend consented to introduce them in New York.

Sincerely yours,

JEROME HART.

Hotel Majestic, New York,

A Suggestion

To the *Musical Courier*:

I read in your paper a complaint about all violins sounding bad in the winter or in a cold theater. The only remedy is to play your bow on the violin for half an hour—whole bows—use no resin. This will warm up the resin in the bow hair and you will be surprised at the tone just before playing.

And if your G string sounds flat, do not tune it up but play it up into tune by this vigorous practice. This will warm up the copper wire on your G string and it will tune itself by heat. If you tune it up you will have to tune it back again.

Monza, Italy.

(Signed) A. G. GARDNER.

Likes Patterson's Article

To the *Musical Courier*:

Just a word to tell you how much I enjoy reading the articles by Frank Patterson in the *MUSICAL COURIER*, and especially the last one on Memorizing Music. I never was taught—or encouraged—to memorize my music, and for that reason it has been very hard for me—but I can understand what it would have meant to me if I had been so taught. I have introduced in my music method Woodruff's Intensive Method, every point that you emphasize—short, attractive pieces, both hands together from the start, etc.

(Signed) H. E. WOODRUFF.

Brooklyn.

Regarding the Dilling Tour

To the *Musical Courier*:

I note you say in an announcement regarding Mildred Dilling, harpist, that she will tour with the De Reszke Singers and Will Rogers. She will not tour with Rogers and the De Reszke Singers. She will tour with the De Reszke Singers in the New Year, but is not with the Rogers combination.

(Signed) CHARLES L. WAGNER, Manager.

TUNING-IN WITH EUROPE

A more or less amusing book, according to one's familiarity with Berlin's musical fraternity of two or three decades ago, is Heinrich Grünfeld's *In Dur und Moll*, in which the popular cellist and raconteur, now a septuagenarian, tells his reminiscences. Ninety per cent. of all the musical *bon mots* one hears in Germany are "Grünfeld's," though it is unlikely that he is the originator of all that legend ascribes to him. One of the most recent gibes, on Artur Schnabel, when he gave a first performance of one of his most revolutionary works—

"Der Schnabel der heut sang
Dem war der Vogel hold gewachsen"

he does not quote in his book. In fact, a strange modesty seems to make him hide his real light under a bushel of compliments from others!

Grünfeld dwells quite a little on his relations with the Hohenzollern family, thus disproving a wheeze about Grünfeld himself which made the rounds of Berlin. This was to the effect that when the Kaiser, on the occasion of a court concert, saw his old friend and purveyor of anecdotes unpack his cello he exclaimed: "Wass, Grünfeld, ein Instrument spielen Sie auch?" But he does tell how, when the Kaiser gave him the title of professor, it was "*humoris causa*!"

Considerable space, by the way, is devoted to Mozowski, who spoke of a certain bass as being "just as stupid as a tenor, only an octave lower."

In speaking of his only American tour he comments slyly: "As is well known, advertising is the mother of all art." Lack of advertising on the part of his impresario, Leo Goldmark, nearly wrecked the

tour. But thanks to the help of the firm of Knabe & Co., he and his brother Alfred, pianist, in no less than seventy concerts, evidently made quite a little money, which the hell-fire of inflation has since melted away. There is a touch of comic pathos in Grünfeld's final comment on his American profits: "Unfortunately the dollar stood at only four-twenty," meaning marks.

* * *

Perez Casas, who has just been made a member of the Spanish Academy, to succeed the late Tomas Bretón, speaks in his inauguration speech about his predecessor's abortive attempt to create a Spanish school of opera: "The most eminent Spanish singers insist upon singing only Italian, and the public refuses to listen to opera in its native tongue." Sounds awfully familiar, somehow. . . .

* * *

"If the desire for expressiveness looms so large that all idea of form is lost, or if the desire for perfection of form overcomes all idea of expression either in music, painting, or architecture, that art is fast approaching its death-bed. Only when art is a natural growth, when spirit manifests itself in visible or audible form because it must, only then can art be called truly great."—The Musical Times.

* * *

A famous singer is seen walking on a Vienna street, in midsummer, wearing a fur coat with collar upturned. A friend, meeting him, asks in astonishment, why such precaution against signs of winter in the heat of July:

F. S. (whispering): "I have a concert."

Friend (whispering): "When?"

F. S. (whispering): "October 15th."

A true story, told by the artist on himself.

C. S.

gale, Tennyson, the actors Irving and Tree and, among other great singers, Caruso and Patti. The Museum authorities have given permission for these records to be used.
S. S.

MCCORMACK IN DUBLIN.

DUBLIN.—John McCormack has given the first of two concerts before an enthusiastic capacity audience which included the Governor-General and President Cosgrave. His program contained an old German Minnelied of 1460, some Mozart, modern songs by Respighi, Chausson, Franck, Rachmaninoff and others, and, of course, a number of Irish folk-songs and ballads.
N. L.

RECITAL ON COUPERIN'S ORGAN.

PARIS.—In the old church of Saint Gervais there took place an organ recital by Paul Brunold which excited great interest among musicians owing to the age and ex-

traordinary quality of the organ. As far back as the beginning of the 18th century, experts declared this instrument to be the best in France. François Couperin and other great masters have played on it, and for many years a group of devoted musicians has fought off all attempts to restore it. The organist played *Sœur Monique* of Couperin, *Moël de Daquin* and a *Fugue* of Buxtehude.
N. DE B.

ITALIAN GOVERNMENT TAKES OVER COSTANZI THEATER.

ROME.—Owing to the enormous deficits shown by the Teatro Costanzi under the management of Mme. Carelli, the theater

is being taken over by the government for the coming year and thus becomes in effect a national opera house. Operetta circles, not to be outdone, are also agitating the question of a national theater.
D. P.

THE OPERETTA EXCHANGE OF THE WORLD.

ISCHL (AUSTRIA).—This small summer resort at present assembles more celebrated comic opera composers and artists of international renown than any other place in the world. It is the place where each summer all comic opera composers of German-speaking Europe meet their librettists to discuss next season's works. Franz Lehar, Emmerich Kalman, Leo Fall, Oscar Straus,

Oscar Granichstaden and Jean Gilbert are here, also Fritz Massary (a newcomer to Ischl) and all the most famous German and Austrian operetta stars. Most of these artists recently participated in a big Johann Strauss concert to commemorate the centenary of the birth of the Waltz King who was a regular summer guest here and whose name is perpetuated in the Johann Strauss Villa and Johann Strauss Promenade at Ischl.
B.

PICCAVER QUITS VIENNA STAATSOPER.

VIENNA.—Alfred Piccaver, American tenor of the Staatsoper, announces that he has broken off his negotiations with that theater for a renewal of his contract, and that he will not return there for the new season. He expects to go on guest tours for the larger part of the year and to have a long season as star guest of the Vienna Volksoper.
P. B.

AGAIN SOMETHING NEW OUT OF RUSSIA

Tairoff's Eccentric Moscow Troupe Takes Vienna Public by Storm

By Paul Bechert

VIENNA.—A "barnstorming" troupe, Tairoff's company from the Moscow Chamber Theater, has been the rage of Vienna these midsummer days.

Barnstormers, in the German idiom, are all-around actors—those unhappy members of small provincial playhouses who play Hamlet one night, and, say, *The Mikado* the next.



ALEXANDER RUMNEFF.

star member of Tairoff's Chamber Theater of Moscow, "in action." An impression drawn for the MUSICAL COURIER by the actor-singer-pantomimist-dancer himself.

It takes versatility to be a European barnstormer, and an infinite enthusiasm to bear the hardships of the profession. Tairoff's people have all that, and more. They are great actors, singers, dancers, clowns, acrobats and jugglers all in one. There is a poor country, and their income is pitifully small. I am told that the chief actors draw (at home) a salary of about \$50 a month. On their foreign tours their pay is better, but still below even the Central European standard. They travel most primitively, even at night, on the sadly famous wooden benches of the European railroad cars. But their enthusiasm is undaunted. They carry a message within them: the message of the great Russia and

of the new theatrical art, and they work with the joy and vigor of a fine horse in harness.

They are wizards of mental training and physical exercise, and the greatest wizard among them is Alexander Rumneff, a mere boy of twenty-six, who is a blend of a Nijinsky, George Cohan and Lionel Barrymore (and a bit of a cartoonist, besides!). Rumneff dances Scriabin and Prokofieff on one night and plays the role of Narraboth in Wilde's *Salome* the next; he dances and sings a French operetta tonight and acts the tragic role of Pierrot in Dohnanyi's mimodrama. The *Veil of Pierrot*, tomorrow. His intensiveness, his versatility and "go" are supreme even among his colleagues, of whom Nikolai Sokoloff (an admirable comedian of the Eddie Foy type, with an added capacity for tragic emotion) is the most remarkable. Watch out for Rumneff—some day he will take America by storm.

REINHARDT'S ANTIPODE

It is quite correct, in speaking of Tairoff's troupe, to mention the actors first. With Tairoff, the actor and his personality reigns supreme. The play seems a secondary consideration, and the stage itself, or rather its setting, is nothing more than a mere instrument for his fancy. No Reinhardt realism for him! A trace of naturalism is still to be found in his staging of the Dohnanyi piece, which dates back a dozen of years, and in his setting of Wilde's *Salome*. But it is in Lecoq's *Giroflé-Girofla* that his genius reveals itself most forcibly and convincingly.

Here his stage is simplified and "de-naturalized" to an unprecedented degree. The big platform is all empty save for a few props, a system of staircases and ladders, and a big, strange, bluish edifice at the back, which serves as a sort of all-round stage setting, by means of a deftly desired system of primitive doors and windows, nooks and corners. (See illustration.) A bridge is required for the solemn entrance of an exotic prince with his attendants: a trap opens about one foot above the level of the stage—and we have a bridge. To obtain the illusion of a ship, a big door opens high up in that miraculous wall, and we see a band of weird looking ruffians in fantastic sailor dress who at once leap down to the floor to run on the stage. They are all musical to their toes' tips; they leap like rubber balls—for this is Tairoff's secret: his stage has not two but three dimensions. His actors defy all laws of gravitation, they are living props, just as his props, alternately taking the shape of a table, a chair or a see-saw, seem living beings. It is all a veritable tornado of visions and colors, of forms and effects. Tairoff goes back to the simplicity of the Shakespearean stage settings, to the primitive beginnings of theatrical history; but eliminating all by-work, he transplants them into our age of speed and concentrated energy.

THE OPERA OF THE FUTURE

In this twentieth century of our old *commedia del arte* the costumes are the funniest and most significant thing.

They are all unreal, fantastic and witty to a degree. All the men wear silk gloves, which recall those of a circus clown, and are just similar enough to current fashion to strike us as a parody on our modish attire; and all men's costumes somehow remind us of a modern frock coat as seen through the eyes of a clever cartoonist. For what Tairoff offers is nothing short of a parody on human weaknesses, on petty vanities, on social superstitions, even on militarism, as embodied in a pompously announced admiral who wears his fieldglass as a twentieth century dandy wears



ALEXANDER TAIROFF.

Cartoon especially drawn for the MUSICAL COURIER by H. F. Dolbin, Vienna. Tairoff and his famous troupe may visit America next season.

his monocle, and who is followed by an extremely smart adjutant carrying a dainty red sunshade to protect the hero of the waves from the burning sun.

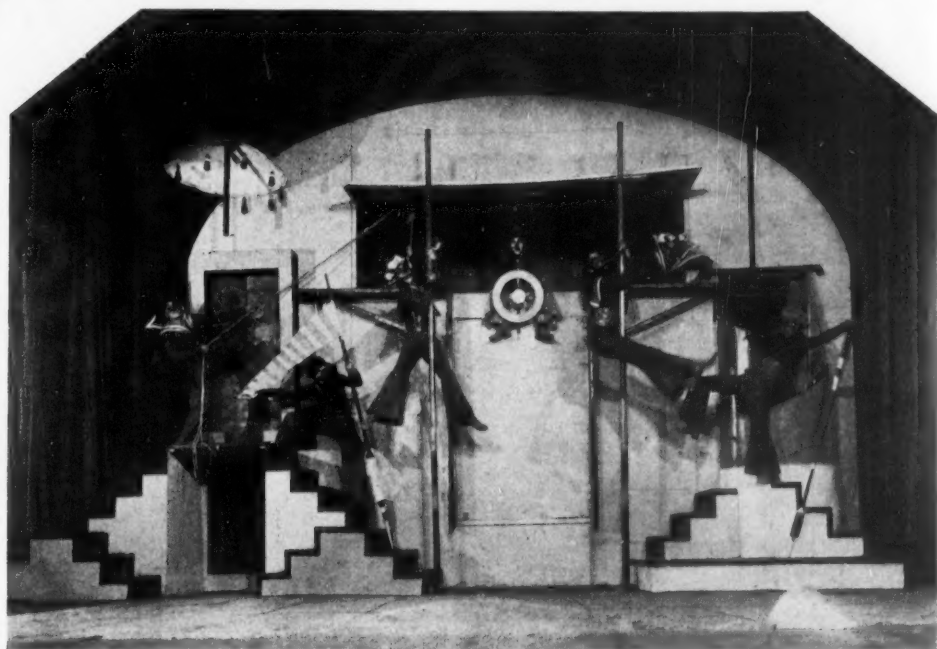
Parody on humanity—even on the antiquated paraphernalia of comic opera itself. For there is room for everything in Tairoff's artistic scheme—except for "romanticism" and sentimentalism: Lecoq's old opera, which delighted our forefathers by its innocence and heart interest, is lifted by Tairoff into the realms of Offenbach's sublime sarcasm. Tairoff paralyzes the palpable ridiculousness of melodramatic pirates in comic opera by steeping them into a burlesque atmosphere; he gives us the theater of our time—theater plus variety show plus cinema, with a touch of educational satire. The result is an art form which bids well to become the operatic type of the future—the natural reaction against outlived sentimentalism and pseudo-heroism: the fantastic, unreal, grotesque and bizarre. By such methods Tairoff succeeds in galvanizing even a well worn old French operetta of Lecoq; but he will do wonders for a modern opera conceived in a modern and topical spirit. Operatic composers, take notice!

Ethelynde Smith Gives "Musical Treat"

Ethelynde Smith gave a recital recently in Batesville, Ark., and according to the critics it was a musical treat. In commenting on the recital the Batesville Guard stated in part: "Here is a wonderfully trained voice, of great sweetness and strength. She excels in interpretative ability and is equally successful in variant styles of songs, whether a plaintive melody, a rollicking boat song, a dainty musical whimsy, or a difficult aria. This was one of the best concerts of many seasons in Batesville."

Marie Mikova in Omaha

Marie Mikova is visiting her home town, Omaha, Neb., for the first time in several years. A public luncheon was given for her recently at which almost 100 people were present and at which she was the principal speaker. Miss Mikova is busy, even while vacationing, preparing new programs for the coming season. Among them are said to be some fascinating modern numbers which she collected in her European wanderings last year.



THE PIRATES' SCENE.

the big hit of Tairoff's unique and sensational revival of Charles Lecoq's fifty-year old operetta, *Giroflé-Girofla*.



COMING FOR ANOTHER VISIT.

This is Luisa Tetrazzini, the renowned singer who is coming back next season for another American tour under the direction of W. H. Leahey, of San Francisco, under whose management she first became famous here many years ago. With her is Howard Shelly, who will have personal charge of the tour. The photograph was taken a few weeks ago in Montecatini, the famous place where one takes the water cure in Italy, and that is just what Mr. Shelly is taking as can be seen from the glass in his right hand.



ALEXANDER BLOCH,

violin pedagogue of New York, and some of his pupils. This photo was taken on the Bloch farm at Hillsdale, N. Y., where Mr. Bloch is spending a most delightful summer.



EMILIO A. ROXAS,

who has been engaged as conductor of the Civic Opera Company which opens its season at the Academy of Music, Brooklyn, on September 8 with Verdi's Aida. This sketch of Mr. Roxas was especially made for the MUSICAL COURIER by Michele Califano.

WITH MR. AND
MRS. CHARLES
TAMME
ABROAD.

Kodak pictures taken by Mr. and Mrs. Charles Tamme on their trip through Europe with their artist-pupil, Miss O'Neill. (1) Mr. Tamme standing on the lava from the last eruption of Mt. Aetna in 1923. (2) The old Greek Theater at Taormina. (3) One of the many delightful side trips Mr. and Mrs. Tamme and party enjoyed; here they are seen going through Mola, an ancient city on a mountain above Taormina. (4) The party in their automobile — Mrs. Tamme, Miss O'Neill and Mr. Tamme—taken on their trip up to Mt. Aetna. (5) The ruins at Messina picturing some of the destruction caused by the earthquake in 1908.

DEVORA
NADWORNEY,
mezzo soprano,
pupil of Estelle
Liebling, has
been engaged by
Herbert M.
Johnson for the
Chicago Civic
Opera Company.

"JIMMY" WOLFE,

of the Metropolitan, takes a dip in the Sound at low tide and says he never saw an ocean run away so rudely as the one situated near Pine Orchard, Conn., where he vacationed briefly before starting to St. Louis for his summer engagement at the new Garden Theater.



JUAN MANEN,

Spanish violinist, seated before Chopin's piano in the living room of the house on the Island of Majorca where Chopin and George Sand spent the winter of 1838-39.

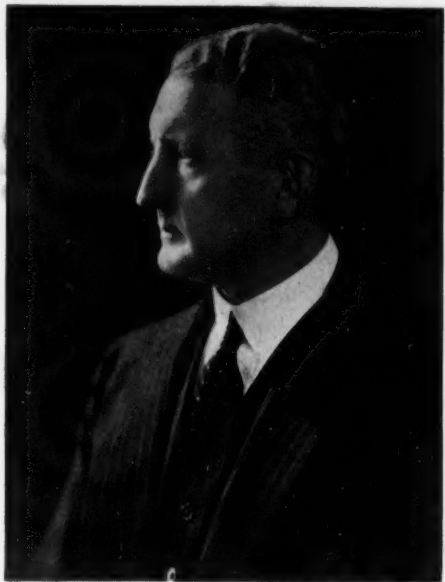


CONDUCTING UNDER AN UMBRELLA.

This is Fritz Reiner busy rehearsing the orchestra at the Hollywood Bowl, where he conducted with so much success the early part of this summer.

A SCHWARZ GARDEN
PARTY.

Joseph Schwarz, noted baritone, and Mrs. Schwarz recently gave a garden party at their beautiful villa Mariahalden, near Baden Baden, on the border of the Black Forest, in honor of Bruno Walter, conductor, and the players of the Vienna Philharmonic Orchestra, who had been giving a concert at Baden Baden. Mr. Walter is seen sitting in the picture next to Mrs. Schwarz (with white hair). Mr. Schwarz is standing in the back row in a light suit. (Kuhn & Hitz photo.)



CLARENCE WHITEHILL,

baritone of the Metropolitan Opera Company, who returned from Europe on July 24 on the Aquitania and is spending the remainder of his vacation at Manchester, Vt., where, among other pleasures, he is enjoying golf. Mr. Whitehill will open his season on August 30 at Des Moines, Iowa, singing Elijah in operatic form at Des Moines University.



OSSIP GABRILOWITSCH,

who arrived home recently on the Reliance, is shown here at Bad Gastein, Austria, with Bruno Walter and Frederick Stock.



PERCY GRAINGER,

snapped on board the steamship De Grasse when he sailed for France on August 5. Mr. Grainger has gone abroad to spend three weeks with his friend Frederick Delius at his home in France. After this visit he will spend several weeks collecting folk songs in Denmark, returning to America early in October, opening his tour in Buffalo, N. Y., on October 11.



FABIEN SEVITZKY,

contra bass virtuoso, while summering in the White Mountains, still finds time to devote to the "big fiddle."



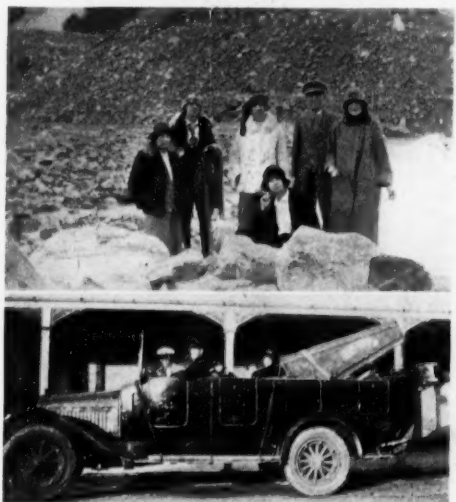
WALTER GREENE

(in the stern of the canoe) photographed with three of his pupils at Fayette, Me., where the baritone is conducting summer classes in singing. Three States are represented by the students, Pennsylvania, Tennessee and South Dakota. Between lessons Mr. Greene and his pupils find time to enjoy canoeing, swimming and other sports.



RUTH LLOYD KINNEY,

contralto, who completed a transcontinental tour by appearing as soloist at the International Lions Convention on June 28. She sailed for Europe on the De Grasse on August 5, and is booked for appearances in England and France. Upon her return to America in October, Miss Kinney will again go on tour with the Ampico.



EDNA THOMAS AND HER PARTY,

including Constance Piper, accompanist, and Lucille Lawrence, harpist, on the famous Mt. Cook after a successful season on the South Island, New Zealand. The second picture shows Miss Thomas and the touring car which she enjoyed while she was in New Zealand. Miss Thomas is filling a return engagement in Australia and New Zealand, and at the termination of the Australian contract she will go to London, where she will appear for her third season.



ANTOINETTE HALSTEAD,

contralto, and her Airedale, Laddie Boy, photographed at her home in Rome, N. Y.



ANNA CASE

and her accompanist, Edouard Gendron, photographed on July 1 at Scheveningen, Holland, where the soprano had a successful appearance with the Karhaus Orchestra under the direction of Schnecoigt. She was requested to return in September to give some more concerts there, but could not do so as she will soon embark for America on the steamship Paris.



DICIE HOWELL,

snapped in the Blue Ridge Mountains in North Carolina. She will concertize extensively this season, appearing in Chicago, Toledo and Montclair and also will have a long tour through the Southern States. Her New York recital date is scheduled for January 18 at Aeolian Hall.



DELIA M. VALERI AND ALESSANDRO BONCI

photographed in Central Park. It is rumored that these two musicians will hereafter work together, dividing their time between Italy and the United States for the purpose of finding opportunities for the debut of their pupils. Mme. Valeri recently completed a most successful summer master class at the American Conservatory of Music in Chicago, all of her available time being taken up with lessons. She could have remained in Chicago for an indefinite period had it not been for the fact that she was engaged as a member of the faculty of the Summer Master Class for Americans in Italy at the famous Villa d'Este at Tivoli.



LAZAR S. SAMOILOFF AND TEACHERS AT HIS SUMMER MASTER SCHOOL.

at recess before lunch, on the terrace of the Hotel Fairmont, San Francisco, Cal. From left to right: Miss Schreyer (assistant to Thomson), Josef Liecrinne, Julia Claussen, Emil Polak, Samoiloff, Alice Seckels, Cesar Thomson, Mednikoff and Kostelanetz.



RICHARD CROOKS,

American tenor, who returned from Europe recently on the steamship Cleveland after a series of unusually successful recitals in London, Vienna, Berlin and Mundi. (Photo by Bain News Service.)



THELMA GIVEN,

violinist, has been spending the summer, as usual, at Provincetown, Mass., and has been much occupied preparing programs for what is to be the busiest season of her career. She is shown sharing the family St. Bernard with her accompanist, Ralph Angell.



FRANCES SEBEL,

lyric soprano, at her summer camp in the Adirondacks, resting for a short period before going on tour this coming season under the management of R. E. Johnston.



KATHRYN MEISLE,

Chicago Opera contralto, with Mary Ercene Calbreath, whose song, *The Little House*, Miss Meisle sang with great success at the Biennial Convention of the N. F. M. C. at Portland, Ore., in June, photographed on the lawn of the Calbreath Estate.



KATHLEEN HART BIBB

did not find time to vacation until August, but she is now enjoying Minnesota's ten thousand lakes, of which she claims to have investigated at least nine thousand, nine hundred and ninety-nine. She is concluding her holiday with the Great Lakes trip and expects to be back in New York by the middle of September. On November 1 the popular soprano starts out again on a Western tour which will include Iowa, Kansas, Nebraska and Colorado.



LISA SPUNT

on the boardwalk at Deauville, where she spent a few weeks after several months in Paris engaged in studying and preparing her operatic repertory. After a short stay at Lido, Venice, Miss Spunt went to Milan to continue her studies. She will remain in Europe for some time and expects to make several appearances there before her return to this country.

MUSIC ON THE PACIFIC SLOPE

SEATTLE, WASH., NOTES

SEATTLE, WASH., August 8.—The chief attraction, musically and dramatically, of the past few weeks was the presentation of the pageant, *The Wayfarer*, in the Stadium each night from July 27 to August 1. The occasion of the Knight Templar Triennial Conclave afforded opportunity for more people from various parts of the United States to see this stupendous production than has ever before been possible—the number said to be 125,000. It was under the personal direction of Montgomery Lynch, who has four times produced *The Wayfarer*.

During the week of the Knight Templar Conclave, Seattle residents and visitors were given one of the finest series of band concerts ever heard in Seattle. There were no less than five band concerts held each evening in the different parts of the city, while many smaller musical organizations from the ranks of the musicians were heard in programs.

Jean Knowlton, soprano, of Portland, Ore., gave an interesting costume recital, as the fourth of a series of concerts being given this summer under the auspices of the Cornish School, on July 27. Miss Knowlton received much well merited applause for the quality of her interpretations and the variety of songs she sang. John Hopper provided the accompaniments.

Much interest has been manifested in the series of piano recitals recently brought to a conclusion with a brilliant concert by Gladys Bezeau Phillips, artist pupil of Paul Pierre McNeely. Mr. McNeely is now conducting his fourth season of master classes in Seattle. The object of the series has been to demonstrate the actual results of his teaching, to give artist pupils a chance before critical audiences and to enable his class to hear a wide range of piano literature. There were eight complete programs in all, each of which was given twice, once in Seattle and once in Tacoma. The programs were given by Frank Kane, Hazel Waechter, Kenneth Ross, Edith Nordstrom, Russell Kohne, Gwendolyn Mines, Ira Swartz, Marguerite Schmidt and Gladys Bezeau Phillips.

Sara Bair, soprano, gave a charming song recital, July 22, at the Olympic Hotel. Miss Bair has a beautiful voice of good range and a pleasing personality. John Hopper provided the accompaniments and also contributed an excellent group of piano numbers.

The last of the Cornish School summer concerts was given August 3, by Peter Meremblum, Russian violinist, head of the violin department of the school. He was assisted at the piano by Berthe Poncy Dow.

During the four weeks in which Rosing conducted his classes at the Cornish School, he heard many of Seattle's promising singers and as a result awarded two scholarships in his opera classes which he is to conduct at Rochester, in the Eastman School, next season. Esther Pearce, coloratura soprano, and Robert Norton, basso, were the two recipients.

August 7, E. H. Worth presented several voice students in recital, assisted by Elna Burgeson, pianist.

Mme. M. Barbereux Parry, founder of the Barbereux system of educational unfoldment, gave a lecture on voice production, July 15, to a large and interested audience.

Theo Karle, American tenor, is conducting a ten weeks' summer session for voice production. Mr. Karle has always spent his summer vacations in Seattle, but this is the first year he has been induced to give lessons during that time.

Kuria Strong recently presented voice pupils in an excellent recital at the Wilsonian.

Calvin B. Cady, associate director of the Cornish School, has been granted a year's leave of absence, and has left for Europe. Pianists who have returned to the Cornish School from abroad are Anna Grant Dall and Martha Sackett.

J. H.

ACTIVITIES IN BERKELEY, CAL.

BERKELEY, CAL.—Sigismond Stojowski, pianist, and Samuel Gardner, violinist, have completed an interesting series of Tuesday evening recitals in Wheeler Hall, during the five weeks of summer session at the University of California. The recitals of July 21 and 28 were joint sonata programs,

which proved to be of especial merit. The audiences were large and enthusiastic.

Julia Claussen, dramatic soprano, gave a splendid evening of song at the Greek Theater, July 23. Nicolai Mednikoff was an excellent accompanist.

Margaret Tilly, pianist, gave a program at the Greek Theater, July 26, playing groups of classical, romantic and modern compositions.

Edith Bullard, head of the vocal department of Wellesley College, has been illustrating for the university course, offered during summer session by Edward Ballantine of Harvard University.

H. M. R.

Laura Littlefield's New York Success

"One of the most pleasant events of the season," was the verdict of H. F. Peyser, critic of the Telegram and Mail after hearing Laura Littlefield's song recital at Aeolian Hall last spring. "Mme. Littlefield sings gratifyingly in tune," continued Mr. Peyser, "and with a technical aptitude in the more ornate phases of vocalization that served her well in such music as Handel's *Smiling Dawn* of *Happier Days* and Mme. Sembrich's old war-horse, *A Serpina Penserete* from Pergolesi's *Serva Padrona*, both of which she delivered with much credit to herself. She negotiated the Handelian divisions with fluency and ease, while the arietta of that artful minx, the serving maid *Serpina*, has a most provoca-



LAURA LITTLEFIELD.

tive archness. Intelligence, taste and engaging simplicity and candor lent charm and an inescapable distinction to everything Mme. Littlefield sang yesterday. Besides the numbers just mentioned she was heard to excellent effect in Purcell's *When I Am Laid in Earth*, while Schubert's *Du bist die Ruh* (beautifully done), Erich Wolff's *Faeden*, lay well within the province of her style. French and English songs completed the program, in which the soprano had the benefit of Richard Hageman's expert accompaniment.

Frank H. Warren, critic of the Evening World, was no less enthusiastic. He said: "This soprano had experience, a fine voice and admirable style to guide her. Her program was interpreted and sung in thoroughly artistic and acceptable fashion."

Also favorable was Olin Downes in *The Times*: "The recital was distinguished by an unhackneyed program and unusually intelligent interpretation. She employed her voice with good control and a fine sense of proportion. Mrs. Littlefield was admirable in the maintenance of melodic line and the welding of tone and text, and was resourceful in differentiating between the styles of the different composers. In response to hearty applause she lengthened her program."

In the Herald Tribune, F. D. Perkins wrote: "Mrs. Littlefield's voice had a smooth, pleasing quality of tone and

was used with unusual taste and skill. The singer's vocal and interpretative assets were well displayed in the German numbers—Schubert's *Du bist die Ruh*, Strauss' *Serenade*, Erich Wolff's *Faeden* and Grieg's *Zickeltanz*—where delicacy (sometimes a shade too tenuous), a notably pure tone for soft, sustained passages, and variety and subtlety in expression marked the performance. In the French numbers Mrs. Littlefield's voice seemed less adapted for the larger volume of sound called for in Duparc's *Elegie* but her expressive capacity was well shown in Chabrier's *Ballade des gros dindons* and Jean Hure's *La Petite Linere*, Albert Spalding's *Come Higher*, and songs by Bliss, Kennedy-Fraser, Martin Shaw and Mr. Hageman concluded a warmly received program."

Mme. Littlefield's excellent quality was well epitomized by W. J. Henderson, exacting critic of the Sun, who said: "Her command of style was such as to excite admiration and her singing had so much taste, charm, and sentiment, as well as fluency, flexibility and clear diction that her debut may be set down as one of the successful ones of a crowded season."

Albert Almone in Nine Hours of Song

Albert Almone, tenor, recently completed his course entitled *Nine Hours of Song* at the Maryland College for Women, Lutherville, Md. At the conclusion of the course Mr. Almone was the recipient of a letter of endorsement from the faculty, in which his versatility in languages, clear enunciation, interpretation, rendition, and the quality of his voice were especially commended. The course was especially recommended to other institutions where music is a subject of study or interest. The course consisted of Old French, Old German, Old Italian, Modern French, Modern German, Modern Italian, an all-English program of old and modern numbers; an all-American program; and a combined program of Russian and Scandinavian music, including Finnish. This course can be augmented or diminished, depending, of course, on just what the educational institution or music club may desire. While originally inaugurated as an experiment, the course proved so successful that Mr. Almone intends making it one of his regular activities.

Reber Johnson Plays at Chautauqua

Reber Johnson appeared recently as violin soloist with the New York Symphony Orchestra at Chautauqua, N. Y., under the direction of Albert Stoessel. He played the Bruch concerto in G minor, and according to the Chautauquan Daily in the slower movements the rich and vibrant quality of his tones in the smooth and eloquent melodies could not have been excelled. The critic of that paper also stated that a splendid control of technic and a trueness of pitch that belied the effect of the weather on his strings were apparent throughout. Another recent appearance at Chautauqua by Mr. Johnson was as first violinist of a quartet which gave the second concert in the series of artists' recitals in Smith-Wilkes Hall. Excellent press criticism also followed this appearance.

Summer Dates for Ednah Cook Smith

Ednah Cook Smith is a great favorite as soloist at Galen Hall, Wernersville, Pa. At her most recent appearance there she was so well received that four encores were demanded. The contralto won praise for her beautiful voice, interpretation, and fine stage presence. On August 6 she sang at Willow Grove, appearing with orchestra under the baton of Wassili Leps. She was heard in a new composition by Adolph M. Foerster called *The Call to Choron*. Miss Cook was booked for three appearances this summer with Mr. Leps and his orchestra.

Fiqués Give Concert in Waterford

Carl and Katherine Noack Fiqué gave a concert at Piquoyogh Chapel, Waterford, Conn., on August 7. Mr. Fiqué played piano solos by Chopin, Bach, Schumann, Gluck-Saint-Saëns, Rubinstein, Liszt, and three of his own compositions. Mme. Fiqué was heard in vocal numbers by Massenet, Puccini, Logan, Schubert, Curran, Hawley, Wagner, and Gue-tary. The concert was under the patronage of prominent residents of Waterford.

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REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending August 20. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

(Chappell & Co. Ltd., London; Chappell-Harms, Inc., New York, Agents)

In Late September, song, by Lois Barker.
Wings; The Quiet Country Places, songs (published separately), by Guy d'Hardelot.
The Song of the Homeward Bound, for voice, by Robert Coningsby Clarke.
Pour Toi, song, by Charles Gordon.
Some Crimson Rose, song, by Aileen Vernon-Neighbour.
The Sphinx, song fox-trot, by Bernard Rolt.
The Rose and the Musk, song, by Roger Jalowicz.
A Border Home, The Dawn Has a Song, for voice (published separately), Montague F. Phillips.
Pals of Yesterday, the song of the British Legion, by Alexander C. Mackenzie.
Song of the Little Folk, for voice, by Eric Coates.
It's a Year Almost, Friendships, songs (published separately), by Hermann Lohr.
Melody in C, for violin and piano, by Howard Talbot.

(Wertheim David, Ltd., London; Chappell-Harms, Inc., New York, Agents)

My Little Wayside Cottage, song, by Gale Rees.

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(Ascherberg Hopwood & Crew, Ltd., London; Chappell-Harms, Inc., New York, Agents)

Melodie in E (Rachmaninoff) for cello solo with piano accompaniment, arranged by W. H. Squire.

(J. Fischer & Bro., New York)

Etude Appassionata, The Master Class, Rush Hour in Hongkong (published separately), for piano, by Abram Chasins.

(G. Schirmer, Inc., New York)

By the Bivouac's Fitful Flame, chorus of men's voices with tenor solo and piano accompaniment, four hands, by Harvey B. Gaul.

Thoughts of Long Ago, quartet for men's voices (Franklin Taylor), arranged by Frederic M. Davidson.
Let All on Earth Their Voices Raise, anthem for four-part chorus of mixed voices, by Clarence C. Robinson.

Declare His Glory Among the Heathen, anthem for mixed chorus, by Gottfried H. Federlein.

The Lord's Prayer, in a cappella setting for four-part chorus of mixed voices, by Edward Keith Macrum.

For He Shall Give His Angels Charge Over Thee, anthem for mixed voices, by John R. Van Vliet.

Stabat Mater, for four-part chorus of mixed voices, by Edwin Hall Pierce.

Sketches of Paris, cycle of songs by Kathleen Lockhart Manning.

Miss Mary Won't You Come Into My Garden? song, by Ida Bostelmann.

Love's Trilogy, song, by M. Hennion Robinson.

Stornello Pugliese (Song of the Threshers of Puglia), Italian folk song, arranged by Geni Sadoro.

Canzonetta Romagnola (Song from the Romagna), Italian folk song, arranged by Geni Sadoro.

The Troubadour, song, by David Buttolph.

At Twilight, Which Flower I Love (published separately), songs, by Robert Huntington Terry.

Pregiera (Prelude), by Albert von Doenhoff, freely transcribed for string quartet by Michael Press.

Spirit of Love, sacred song, by Edward Keith Macrum.

Musette, by Jean-Marie Leclair, revised and arranged for flute or violin by Georges Barrere.

Larhetto Affettuoso, by Benedetto Marcello, transcribed for violin or cello, by Sam Franko.

A Little Virtuoso Suite, for piano, by John Thompson.

Calliope, A Game of Tag, March, Night Song (published separately), for piano, by N. Louise Wright.

Danse de Ballet, for piano, by Talitha Botsford.

Country Dance, for piano, by Florence Turner-Maley.

Octave Etude, Valse Brillante (published separately), for piano, by Alexander Macfadyen.

The Call of the East, for piano, by Felix White.

(Carl Fischer, Inc., New York)

Marsh Hymn, song, by Ashley Pettis.

Phonoramas, Tonal Journeys for the piano, in four volumes (published separately), by Leopold Godowsky.

(G. Schirmer, Inc., New York)

A Book of Songs for Little Children, by Jeannette Davis Rothschild.—The composer of this little book has succeeded in making the music somewhat less trite and obvious than the usual run of music for little children. There are fifteen songs, all of them very easy and very short.

Second Chorus Book for Boys, compiled by Ella M. Probst and J. Victor Bergquist. This is a book of seventy-five octavo pages, containing fifty-six more or less familiar songs, many of them old favorites. They are

(G. Schirmer, Inc., New York)

arranged in four-part harmony: soprano or first tenor, contralto or second tenor, first bass, second bass. The arrangements have been tried out, and there is an introduction by T. P. Giddings, supervisor of music, Minneapolis, explaining how voices are to be selected for the various parts.

(Clayton F. Summy Co., Chicago)

Four Little Piano Pieces, by Elsie K. Brett.—The titles are: The Acrobat, Frolic of the Goblins, Tin Soldiers Parade and Valse. They are about second grade and the technic is well divided between the two hands. The composer evidently has inventive talent—indeed, the Valse is so pretty that it deserves to be developed into a real piece.

(Ascherberg, Hopwood & Crew, London; Chappell-Harms, Inc., New York, Agents)

Love's Just a Flower, song by Virgilio Ranzato.—A very pretty waltz-song. The tune is suitable for a dance waltz, and there are no frills. It is easy, simple music and will no doubt be popular.

(Chappell-Harms, New York)

Somebody's Garden, song by Werner Janssen. An unusually effective ballad in the form of an elaborated waltz. The accompaniment is skilfully made, with counter-melodies and figures, and the voice part set so as to appeal to professional singers. This is one of those rare ballads that is suitable to the concert stage, and the singer who uses it will be sure of a warm welcome. It is published in three keys, the high key running up to B flat.

Van Hoogstraten Directs Verdi Requiem

It was an excellent performance of the Verdi-Manzoni Requiem directed by Willem Van Hoogstraten at the Lewisohn Stadium on Tuesday evening, August 18, and repeated on Wednesday evening. The forces engaged were the Philharmonic Orchestra, a chorus composed of members of the Oratorio Society, and the Schola Cantorum, and as soloists Amy Evans, soprano; Alma Beck, contralto; Lewis James, tenor, and Fraser Gange, baritone.

The Requiem seems hardly so well adapted to outdoor performance as the Ninth Symphony since there is more demanded of the soloists and less of the chorus, but the soloists themselves were so excellent in this performance that this was hardly to be noticed.

Amy Evans, making her debut at the Stadium, has a clear, pure soprano with particularly good carrying powers, and she never injured its quality by forcing even in the highest register. Miss Beck, too, was easily to be heard, and the same is true of Mr. James, a newcomer to the Stadium, who sang the music in an effective manner. Fraser Gange, baritone, is no newcomer to this particular style of work and he acquitted himself throughout like the finished artist he is. The offertory, a particularly beautiful number for the solo quartet, was one of the fine moments of the evening.

The chorus was of notably good quality and the tone was ample. The Dies Irae in particular, was magnificent. One of Mr. Van Hoogstraten's happy thoughts was, in the Tuba Mirum to station four extra trumpeters in the north tower at the end of the Stadium and another four in the south tower, the effect in their antiphonal passages being electrifying. The Requiem from the public standpoint was evidently not as popular as the Ninth Symphony. Though there was a very large crowd present, the Stadium was by no means packed as when the great Beethoven work was given.

Goldman Band Ends Summer Season

Edwin Franko Goldman, the popular composer and also conductor of the Goldman Band, closed his season of outdoor concerts on the campus of New York University on Sunday evening, August 23, before a large audience. This was the eighth season of Mr. Goldman's activity as conductor, and the first at the New York University.

From a small beginning with four concerts the first season (which he gave on the green at Columbia University), Mr. Goldman's popularity increased so rapidly that for several summers he gave a series of sixty concerts there, attracting such large audiences that the grounds became inadequate to accommodate all eager to attend.

Because the Columbia University authorities also found themselves crowded for space because of the erection of additional school buildings, Mr. Goldman was obliged to seek another location, and in consequence he gave concerts on the Mall in Central Park for two seasons, which were patronized by music lovers from all parts of Greater New York and vicinity. However, when attempts were made to inject politics into this series of concerts, Mr. Goldman decided to free himself from this influence and finally arranged with the authorities of New York University to hold the concerts there, and for the past ten weeks audiences of from 20,000 to 30,000 have attended nightly. At the closing concert Mr. Goldman was received with thunderous applause.

Programs during the closing week, August 17 to 23 inclusive, were as follows: August 17, Music Memory contest, with Waino Kauppi as soloist; 19, Request Program, with Lotta Madden as soloist; 21, Wagner-Liszt Program, with Waino Kauppi as soloist; 22, Request Program, with Joan Ruth, soloist; 23, a miscellaneous program with Lotta Madden as soloist.

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YEATMAN GRIFFITH

with the members of his Los Angeles master class. Mr. Griffith sits in the center of the front row. Farther to the left is L. E. Behymer, veteran Los Angeles impresario and manager of the Griffith class. (J. C. Milligan photo.)

Yeatman Griffith's Los Angeles Master Class Great Success

Yeatman Griffith, distinguished New York vocal coach, has just closed his third annual summer master class in Los Angeles, enjoying the greatest success of his three summer seasons in that city. With a class of seventy-five assembled from all over the United States, but principally from Los Angeles, Arizona and Texas, including representative teachers and gifted artist-students, he was unanimously petitioned to return for the fourth summer next year.

On the last class day, with a number of well known representatives from the press and several honor guests present, he was presented by the class with a beautiful sterling silver bowl, bearing the following inscription: "To Yeatman Griffith, a true genius, in loving appreciation of the wonderful work he has given to us, Master Class 1925." Florence Middaugh, who for a number of years has been a Griffith exponent, made the presentation speech, while L. E. Behymer, who was the pioneer manager of famous pedagogues presenting summer master classes in Los Angeles, made one of his usual pointed talks on the subject of study with masters and nearmasters. The Griffiths are now teaching in Portland, and will reopen their New York studios on October 1.

Kathryn Meisle a Chicago Favorite

Kathryn Meisle, Chicago Opera contralto, is a great favorite in the Windy City, for aside from her annual appearances at the opera she has been heard in concert six times within the last fourteen months, the engagements including appearances at the North Shore Festival, three concerts of the North American Saengerfest Jubilee Celebration, with the Chicago Symphony Orchestra under Frederick Stock, and recitals at Oak Park and the University of Chicago, the

latter engagement concluding her activities for the 1924-25 season on July 31. Immediately after the concert Miss Meisle traveled to Ocean City, N. J., where she hopes to have a short rest before preparing to join the Los Angeles Opera Company the middle of next month, where she will open a heavily booked season with several "guest" performances.

ASHEVILLE DELIGHTED WITH SAN CARLO COMPANY'S VISIT

ASHEVILLE, N. C.—Plans of Asheville's most sanguine musicians were far eclipsed and the pride of her most loyal citizens generously justified in the brilliant opening of her second annual summer opera season on August 10. Triumphant indeed was the performance of the San Carlo Opera forces, Fortune Gallo, impresario. Tosca was chosen for first presentation; and for the young dramatic soprano, Bianca Saroya, this performance of Tosca was a veritable triumph of triumphs. Her interpretation was free from a single disappointing feature, and her rendition of the Vissi d'arte was exquisite. Manuel Salazar as Mario received an ovation when he made his appearance, so cordial was the memory of his singing last season. With a voice that even seems to have gained in warmth and color, he filled the role in a manner that left nothing to be desired. Scarpia was ably sung by Antonio Valle who gave a convincing presentation, particularly in the third act. The supporting cast was in excellent voice and fine form histrionically. Antonio Nicolich took the part of Angelotti; Francisco Curci, Spoletta; Luigi DeCesare, Sciarra, and Natale Cervi, the Sacristan. The conducting of Carlo Peroni was thoroughly in accord with the splendid work of the entire production. The Pavley-Oukrainsky Ballet Russe provided a program of divertissements.

LA TRAVIATA

Great was the expectancy felt in the Asheville debut of Josephine Lucchese. Again a record crowd filled the City Auditorium and again excitement was at high pitch.

This second offering of the company was La Traviata, and Mme. Lucchese made a delightful Violetta. The Ah fors e' lui won the singer an ovation, and each succeeding appearance was the occasion for a prolonged demonstration. Demetrio Onofrei, who was a favorite here last season, made a favorable impression as the younger Germont. Especially fine was his duet with Violetta. The elder Germont was portrayed with excellent taste by Mario Valle. The work of the supporting cast was admirable in every detail. Carlo Peroni conducted.

HANSEL AND GRETEL IN ENGLISH

The first performance of opera in English in Asheville made the first matinee performance an auspicious occasion. Humperdinck's Hansel and Gretel proved an admirable vehicle for the innovation. Bernice Schalkner, with her mellow voice, made a charming Hansel and Leonora Coni a graceful and vocally satisfying Gretel. Stella de Mette as the mother and Giuseppe Interrante as the father gave adequate support. Frances Morosini was a realistic witch. Alice Homer as the dew fairy and Beatrice Altieri as the sandman sang pleasingly. Adolf Schmid made his first appearance of the week to conduct this opera and the ballet which followed.

FAUST

Faust was the mid-season offering of the San Carlo Company, with Peroni in the conductor's stand. Of special importance to Asheville was the appearance, as Marguerite, of Luisa Taylor, who is cordially known in this city as the niece of Mrs. Julia Martin. Another matter of importance was the opportunity to welcome the return of Henri Scott. Mr. Scott played Mephistopheles according to tradition. Demetrio Onofrei sang Faust. Giuseppe Interrante was Valentine and Bernice Schalkner made an intriguing Siebel. The chorus came into its own in this work and far surpassed all former performances.

LA BOHEME

The second Puccini opera of the week came with the presentation of La Boheme in which Bianca Saroya repeated her triumph of the opening night. Her Mimì was a worthy successor to her thrilling Tosca. Manuel Salazar, Mario Valle, Henri Scott and Giuseppe Interrante made four artistic Bohemians. Leonora Coni was Musetta and Natale Cervi had the dual role of Alcindoro and Benoit. The conductor was Carlo Peroni. G. R.

Westell Gordon's New Song

Among the new ballads of the season from the house of Chappell-Harms, Inc., comes a number, One Little Dream of Love, by Westell Gordon. It has been termed a "gem" song and this title is not misleading. It has possibilities as an encore as well as a program selection. It is published in three keys in order to meet the demand of the teacher and concert artist.

Mme. Gray-Lhevinne in Alaska

Mme. Gray-Lhevinne, violinist, made her first concert trip through Alaska this summer. She gave a recital first at Vancouver, then went on to play at Dawson, Yukon, Nome and other Alaskan towns. Among her souvenirs was a fine Huskie pup, Silver Wolf.

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JOHN COATES SINGS HIS SONGS—AND HIS SONGS SING HIM

"I sing my songs," said John Coates, "until my songs sing to me. I might go so far as to say that I sing my songs until they sing me."

And that is the secret of his fascination and charm as a singer of songs. There is never a suggestion of effort or even of the taking of thought. Mr. Coates' songs literally pour out of him with no thought for the technicalities of their production. He loves them. They are his old friends, and it takes him no time at all to make them old friends of his audience. Never did he demonstrate this more convincingly than at his first recital in America at Town Hall on April 23. Mr. Coates came on the stage as a name doubtless known to most of his audience, but before the end of his first group that captivating art which long ago made him known everywhere, except among us, had added a fresh country to his many conquests and, still more, had thrilled Mr. Coates to the core with the assurance that he was still, so to say, only at the beginning of his career despite the many honorable years of work which are behind him, for he has been a professional singer since 1893.

"I have been singing so long at home and on the continent," said he, "that I began to be afraid that my art might really have deteriorated and that it was only my reputation that still attracted them, for you know my countrymen are famous for their faithfulness to favorites who are once firmly established. So I said to myself, 'You've got to put it to the test, Jack,' and I made up my mind to come to America, something I should have done a dozen years ago had it not been for the war. I can't tell you how much inner satisfaction it gave me to be received by the public with the kindness and warmth that was shown me here, and to have the critics take me as they did. I am pleased more than I can tell you, and

can decipher," says he. "At best they are only a shorthand, sometimes even without staves, which serve the singer more as a reminder of how the tune went than as an exact chart of its notes."

His first American program, in which he sang only the songs of Shakespeare, giving first the best of the ancient settings and following each one immediately with the best available modern setting, showed how valuable and extensive his knowledge of old English songs must be.

A COMMON HERITAGE

"When I was thinking over my first program for America," said he, "I thought to myself, 'Now I'm going to find some music that belongs to the common heritage of we English speaking people; so I hit on the Shakespeare idea, as Shakespeare belongs as much to you as he does to us. I have another splendid program, too, which I am going to do next year. It all dates from 1745, or earlier, long before we two people had our little quarrel, and includes four periods—Tudor, Elizabethan, Stuart and early Georgian. And if I get back in time, I'm going to do a Christmas recital of what I think is a tremendously interesting program of Old English Christmas music.'"

Many an anecdote Mr. Coates has to tell about happenings in his own career, though nothing more pleased him than a little incident occurring during the war when he was area officer with the Yorkshire Regiment, charged with billeting it "somewhere in France." One evening the officers had arranged a sing-song for their men to enjoy. It was many years since John Coates had lived in his native Yorkshire and there were not more than a dozen men in the whole audience who knew him except as Captain Coates. When it came to his turn he sang a setting of Come Into the Garden, Maud. The next day his orderly sergeant had a story to tell him.

"What do you think, sir?" said he. "When you were singing that ballad I was standing under a tree. There was a couple of fellows over my head seated on a limb listening, and when you got through one of them says, 'I say I wouldn't that fellow do well in opera!'"

May Peterson Sings in Charlottesville, Va.

On June 29, May Peterson, charming soprano, gave a delightful program of songs and operatic numbers at the University of Virginia, Charlottesville, Va. She was warmly praised for the excellence of her voice and her artistic interpretations.

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JOHN COATES.

English tenor, photographed just as he sailed for home early this summer on the Mauretania, after his first visit to these shores as a recitalist. Mr. Coates fully confirmed the reputation which had preceded him and made a striking impression. He will return next season for a tour of three months. (International Newsreel photo.)

nothing gives me greater pleasure than the knowledge that I am coming back here next winter."

A SINGING FAMILY

Mr. Coates comes of a singing family of Yorkshire stock. For generations there have been Coates who have sung. Incidentally, he inherits it on the distaff side too, for his mother, now a lively old lady of eighty odd, still has the remnants of a soprano voice which was well known in the county in her younger days. There was the usual schooling for the lad, and his first venture into music was as a member of the boy choir at Rawdon Church. His father died when he was eleven and he had to leave school. The family was then living at Bradford, where he was a member of the choir at St. Jude's Church. He continued working assiduously at his singing, married, and in 1893 gave up business to go to London and enter upon a musical career.

In 1894 he started in musical comedy in one of the companies of the famous D'Oyly Carte. In 1899 he decided to give up musical comedy, and in 1901 came his first chance in grand opera, when he sang at Covent Garden. After this short season he went on the continent to study, working at first under Bouhy, at Paris. Then came an appearance at the Leeds Festival and an engagement as guest at the Cologne Opera. His success at this latter place opened the continent to him. He appeared in Berlin, Hanover and Frankfurt, in opera, and at the famous Leipzig Gewandhaus concerts under Nikisch. From that time on everything in England opened to him too. He sang both in concert and opera, at home and all through middle Europe, taking an occasional dip back into musical comedy as one good engagement or another offered. From 1911 to 1913 he was on the famous "round-the-world tour of the Quinlan Opera Company. Back in London he sang at Covent Garden in the Raymond Roze season and then for five years was in the army, serving three of them in France and leaving in 1919 with the rank of Captain in the Yorkshire Regiment. Since then he has devoted himself almost entirely to recitals.

This much for Mr. Coates' biography. His hobby is the collection of the songs which he loves. He has an extraordinary library, which includes valuable Gregorian manuscripts and an especially fine collection of original editions of old English songs. He is an expert in the decipherment of Gregorian manuscripts, "which nobody but a singer really



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Music at Lake Placid

There is an interesting musical colony at Ka-Ren-Ni-O-Ke in Adirville, at Lake Placid, where Clarence Adler has arranged four mid-summer musicales for this season. The first of these took place on the afternoon of July 9, and a rare musical treat was enjoyed amidst ideal surroundings.

Helen Adler, soprano, sang the aria from Mozart's *Die Entführung* and songs by Rabey and Terry. Miss Adler's beautiful, full, rich voice, together with her intelligent interpretation, gave keen delight to her hearers; she was recalled many times, and sang several encores.

The Letz Quartet played the Debussy quartet in G minor as though inspired, imparting the poetic ideas and wishes of the composer to the audience in the most charming and subtle manner, playing with perfect tone coloring, and rare clarity of ensemble.

The last number on the program was Schumann's quintet for piano and strings. The playing of the piano part by Clarence Adler seemed jewel like in its sparkle and brilliancy, his splendid musicianship reaching a tremendous climax in the scherzo and finale. The interpretative ability and fine artistry of Mr. Adler, Mr. Letz and his colleagues, gave to the beautiful and familiar quintet a spontaneous, perfect and finished reading.

The large and distinguished audience, which came from far and near, appreciated the opportunity to hear chamber music so well performed and with such excellent soloists. Ka-Ren-Ni-O-Ke (The Place of Beautiful Song) is situated among the most beautiful mountains of the Adirondack range. The vistas from the Picture Windows in the Auditorium afford full views of Whiteface and Mount Marcy in an exquisite mountain panorama.

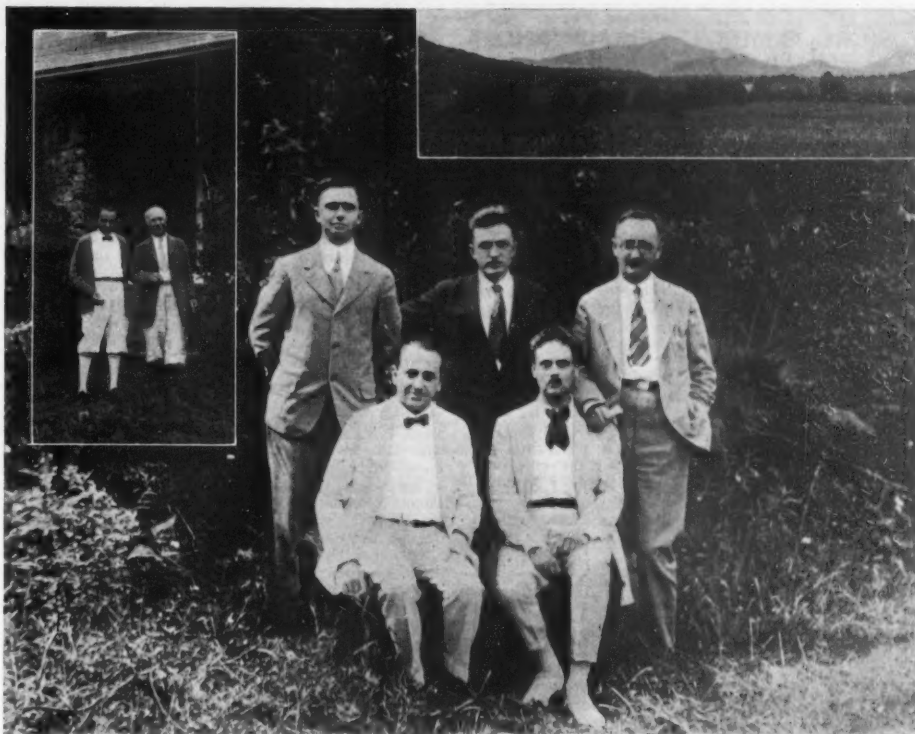
Here Mr. Adler has founded a colony of music, peace and inspiration, where he hopes to attain his ideal, and in giving these concerts this summer he fills a long felt want in that section of the country. The concerts have been generously subscribed for by music lovers sojourning in these mountains.

The second concert in the series was scheduled to take place on the afternoon of July 26. R. L. J.

Emily Roosevelt a Charming Artist

Emily Roosevelt, soprano, whose ingratiating manner always creates an atmosphere that is at once charming and dignified, is constantly increasing her popularity in her numerous concert appearances. Miss Roosevelt has always sung and always had a good voice but, contrary to the tradition of the gifted, she has been a hard worker and, with a voice capable of performing both dramatic and lyric roles, she is a valuable acquisition to the concert and oratorio stage.

Under the management of Walter Anderson Miss Roosevelt has already been booked for a large number of engagements with prominent clubs for next season to be announced



A GROUP OF WELL KNOWN MUSICIANS AT KA-REN-NI-O-KE, Adirville, Lake Placid; Clarence Adler and the Letz Quartet: Hans Letz, Jaroslav Siskorsky of the New York String Quartet, who played in Edwin Bachman's absence, the latter being in Europe; George Schubert and Horace Britt. Insert at the left, Clarence Adler and Jacob D. Jais, patron of art, in front of the main house of Ka-Ren-Ni-O-Ke. Insert at right, a view from the window of Ka-Ren-Ni-O-Ke.

later. Recent appearances include recitals at Aeolian and Town Hall; New York University Course; Stamford (Conn.) Choral Society, in the Messiah; Schubert Club of Stamford, Conn.; Springfield (Mass.) MacDowell Club;

Montclair (N. J.) Glee Club; Pittsfield Symphony Orchestra; Orange Choral Society, in The Creation; Ridgewood St. Cecilia Society; New Haven Women's Club, etc. She has a number of reengagements for next season.

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MUSICAL COMEDY, DRAMA AND MOTION PICTURES

Herman Heller has been appointed director of music for the new Warners' Theater, which was formerly the Piccadilly. Mr. Heller has assumed executive charge in preparation for the formal opening of the theater on August 29.

THE RIALTO

The past week, as usual, found the Rialto crowded every day. Perhaps the reason was Ben Bernie and his jazz orchestra. The audience seemed very much delighted with his presentation of a "Wild West Program," given with all the necessary paraphernalia and including The National Male Quartet, Drena Beach, dancer, Kendall Capps, dancer, and several whippersnappers and ropers. Miss Beach made a deserved hit with her unique "Wild Cat" dance. Mr. Capps also scored with his clever steps.

The feature picture was Tom Mix in The Lucky Horse-shoe, wherein Mix becomes a second Don Juan displaying his usual superb horsemanship and acrobatic stunts. The cast included Billie Dove, Malcolm Waite, J. Farrell MacDonald, Clarissa Selwynne, Ann Pennington (dancer), and J. Gunnis Davis. The Rialto Magazine (World Events) and a real comedy, Pleasure Bound, completed a lively program.

THE CAPITOL

Of special interest at the Capitol Theater last week was the presentation of Kammenoi Ostrow, participated in by the Male Ensemble of twenty-five, the orchestra under the direction of David Mendoza, and one of the organists. Dr. Melchiorre Mauro-Cottone, chief organist at the Capitol, is to be praised highly for this arrangement. The beautiful music was played first on the organ and then the ensemble and orchestra joined in the presentation. The entire unit was very effective and the lighting effects added to the impressiveness. Mr. Mendoza and his men ran a close second for praise in their number, for the playing of the Von Suppe Poet and Peasant overture quite "brought down the house" at the performance the writer attended. The ovation was well deserved, for the performance was worthy a regular symphonic organization. The music attractions also included the aria, My Heart at Thy Sweet Voice from Samson and Delilah, sung with feeling and appreciation by Dorothy Pilzer. There was much enthusiasm for the Post Nature Scenic, In Other Lands, which was followed by In Sunny Italy, the latter number including some typically Italian numbers, sung in typical Italian style, and also some colorful dancing. Those taking part in this were William Robyn, Douglas Stanbury, the ensemble and the ballet corps. The feature picture was Sun Up, adapted from the stage play of that name. The theme of the story deals with the mountain whites of North Carolina. Additional cinema attractions were the Capitol Magazine and a Dinky Doodle Cartoon.

THE MARK STRAND

Charlie Chaplin's new comedy, The Gold Rush, is attracting enormous crowds to the Mark Strand Theater. The length of the comedy—ten reels, lasting nearly two hours—does not permit the usual Joseph Plunkett program of half a dozen or more diversions. Instead, The Gold Rush has a special prologue presentation produced by Mr. Plunkett. The program opens with a prelude by the orchestra, with Carl Edouarde and Alois Reiser alternating at the conductor's desk. The second unit is the Topical Review, and next is the prologue to the feature picture. It is a Klondike dance hall scene, around which much of the photoplay action centers, and the Mark Strand ensemble is enjoyed in this. The prologue fades out into the photoplay itself. The Gold Rush undoubtedly will have a run of several weeks at this theater, for there is much enthusiasm manifested at each performance and the demand for seats is unusually great.

THE RIVOLI

That remarkable picture, The Ten Commandments, about which so much has already been written, was carried over for another week at the Rivoli, and, as was to be expected, drew capacity audiences. Miriam Lax again was the Voice. The overture last week was made up of selections from The Queen of Sheba (Goldmark), Riesenfeld and Jovanovich conducting. There were also three "Tableaux Vivants"—On the Nile, Moses, and The Slave Mart—presented by the Rivoli Ensemble.

De Reszke Singers Seek American Works

The De Reszke Singers, who will tour this country next season with Will Rogers under the management of Charles L. Wagner, want songs from American composers. Although they have taken the name of their coach, the late Jean De Reszke, the men who form the quartet are all native born Americans—Hardesty Johnson, from Minneapolis, Minn.; Floyd Townsley, Holton, Kan.; Howard Kellogg, Detroit, and Erwyn Mutch, New York City. Whenever they have sung in Europe or in this country they

have received requests for American numbers. They are unable to sing many compositions written by American composers, as they are composed with a large chorus in mind and it is impossible for four voices to get the effect from that form of composition. Their entire repertoire, with the exception of the classics and some negro spirituals, has been arranged by French and English composers. Many of the prominent composers of Europe have written special numbers for them. Being an American organization, they want American compositions written for them by American composers. They would like at least one group of native songs especially written for a quartet.

The De Reszke Quartet left Nice early in August for concerts in England, Scotland and Wales, after which they will return to this country to start on their tour with Will Rogers in October.

ACROSS THE COUNTRY

Asbury Park, N. J.—A concert which aroused much interest was given recently at the New Monterey Hotel here for the benefit of the blind children of the Arthur Home in Summit, N. J. Those who donated their services in an excellent musical program were: The New Monterey Hotel Symphony Orchestra, under the efficient baton of Harold M. Stilwell; the International Harp Ensemble; Cecile Behrens, pianist; Mme. D'Alas, soprano; Karl Klein, violinist; Franco De Gregorio, tenor; Anita L. Sharp, harpist; Marianne Vota, contralto; Mario Caiati, cellist; Harold Land, Carolina Diamond, harpist; Alma W. Dickerson, soprano; S. F. Solari, soprano; and others of excellent worth.

Bar Harbor, Me.—On August 13, a joint recital was given at the Building of Arts by Edith Piper and Enrique Ros. Miss Piper sang Italian, German, French and English songs, the latter including To You Dear Heart (Class), and The Answer (Terry). Mr. Ros played Bach, Brahms, Beethoven, Scriabine, Rachmaninoff, Chopin, and Stojowski's Valse in D.

On August 15, Zlatko Balokovic gave a recital accompanied by Ethel Cave-Cole. He played Brahms' sonata in D minor, several Kreisler pieces and transcriptions, Fiorillo, Rubinstein, Zsolt and Confalonieri. Both recitals were well attended.

A recital was given by Mr. and Mrs. Francis Rogers at the Building of Arts, on the afternoon of August 8. Mr. Rogers' sterling art was shown in two interesting groups of songs, the first including such composers as Handel, Sarti, Arne, Arnold and selections from the Old French; the second songs by Hullah, Hatton, Dunhill, Keel and Edward German. Mrs. Rogers gave Number 3 on the Docket by Amy Lowell, and several original sketches. The accompaniments were played by Ethel Cave-Cole.

Boston, Mass. (See letter on another page.)

Carthage, Ill.—The Carthage College Glee Club has been very successful this past season in its various concerts, given in a number of the different cities of this state. The members of the excellent body of young singers, under the efficient direction of Elmer Hanke, are anticipating the coming year as an extremely busy one.

Chicago, Ill. (See letter on another page.)

Lewiston, Me.—Seldon T. Crafts, organist, music teacher and conductor of the Lewiston-Auburn branch of the Central Maine Music Festival, has accepted a position as director of Bates College musical department. He succeeds Edwin L. Goss, who has been director for many years. Mr. Crafts will give a course in music appreciation and history of music as well as have charge of the men's and women's glee clubs, orchestra and band. Plans are also made for building up mass singing. Mr. Crafts will continue as organist at State St. Congregational Church in Portland.

Los Angeles, Cal. (See Music on the Pacific Slope.)

Tallahassee, Fla.—Ella Scoble Opperman, dean of School of Music, Florida State College, was called to the University of Florida, Gainesville, as concert organist for the new fifty-thousand dollar memorial organ. Miss Opperman has given three concerts each week for the eight weeks' session, besides appearing on other occasions. After a month's vacation in the north, she will return to Florida State College, where she also plays a new four-manual organ similar to the one installed in the University of Florida.

Hinshaw Operatic Season Will Be Busy

William Wade Hinshaw, impresario of English opera, will have two companies in the field next season, one playing The Elixir of Love, by Donizetti, and the other The Marriage of Figaro, by Mozart, both in special translations made for Mr. Hinshaw by H. O. Osgood. The Elixir Company has been booked solidly from October 12 until Christmas and also for several weeks after New Year's. There are very few open dates for this company still available.

The Figaro company is also booked extensively. It will fill a number of dates before New Year's, but its principal tour will begin on January 4 and extend to March 14, the route being through the South to Florida, then through the Southwest and from San Diego, Cal., to Portland, Ore., and then homeward. Among the places where the company will appear are New York, Brooklyn, Dartmouth College, Pottsdam, N. Y.; Watertown, N. Y.; Providence, R. I.; Boston, Akron, O.; Wooster, O.; Indianapolis, Bloomington, Ind.; Urbana, Ill.; Chicago, Cedar Falls, Ia.; Des Moines, Ft. Dodge, Omaha; Lincoln, Denver, Boulder, Cheyenne, Billings, Butte, Helena, Spokane, Pullman (Wash.), Portland, Medford, Cal.; Berkeley University, San Francisco, San Jose, Cal.; Fresno, Santa Barbara, Los Angeles, San Diego, Brawley, Cal.; San Bernardino, Phoenix, Ariz.; Tucson, Ariz.; El Paso, Alpine, Denton, San Antonio, Dallas, Nacogdoches, Huntsville, Tex.; Norman (Okla.) University, Chickasha, Memphis, Tenn.; Greenville (Mississippi University of Agriculture), Jackson, Miss.; Hattiesburg, Miss.; Orlando, Fla.; St. Petersburg, Miami, West Palm Beach, Jacksonville, Atlanta, Ga.; Rome, Ga.; Jefferson City, Tenn.; Chattanooga, Knoxville, Greenville, S. C.; Asheville, S. C.; Greensboro, N. C.; Lynchburg, Va.; Danville, Va.; Roanoke, Va.; New Port News, Norfolk, Hampton Institute, Washington, D. C.; Wilmington, N. J.; Cumberland, Md. and Baltimore, Md.

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As Announced

ALLEN, ELSA—Wednesday Musical Club, Bridgeport, Conn., December 9.
DIVINE, GRACE—Perth Amboy, N. J., August 30; Manchester, N. H., in joint recital with Edgar Scheffeld, November 20.
GUSTAFSON, WILLIAM—New York Oratorio Society, New York, December 26.
HANDEL AND HADYN SOCIETY—Boston, Mass., April 4.
HESS, MYRA—(England) "Prom" concerts, Queen's Hall, London, September 12, 13; September 19, Queen's Hall, London, two-piano recital with orchestra; 27, Wellington College; October 2, "Prom" Concert, Queen's Hall; 3, Chappell Popular Concert, Queen's Hall; 7, Twickenham; 9 and 10, Leeds Festival; 15, Wigmore Hall, London; 16, Eastbourne; 18, Seaford; 20, Rochdale; 21, Wigmore Hall; 22, Wansley; 23, Derby; 26, Derby, Repton School; 31, Caterham. Germany—November 11, Hamburg; 13, Berlin; 17, Cologne; 19, Dortmund (orchestra); 21, Leipzig; 24, Hamburg (orchestra). England—December 3, Winchester; 5, Bristol; 7, South-end; 8, Northwood; 11, Kendal; 12, Kilmacool; 15, Blackpool; 17, Wigmore Hall, London; 19, Radlett, Holland, first week in January. England—January 9, Queen's Hall Symphony Orchestra; 20, Birmingham; 21, Cheltenham; 22, London; 23, Liverpool; 26, Sheffield, Scotland—Glasgow, January 28; Bridge of Allen, January 29; Edinburgh, January 30.
LAURENTHAL, RUDOLF—Aeolian Hall, New York, October 31.
LULL, BARBARA—Seymour, Pa., October 7; New York, N. Y., October 30; Buffalo, N. Y., November 11; Cleveland, O., November 29.
MACMILLAN, FRANCIS—St. Joseph, Mo., December 3.
MAIER, GUY—New York Symphony Orchestra, Ann Arbor, Mich., October 13; Fall River, Mass., September 1.
ROSEVELT, EMILY—Washington (Conn.) Choral Society, August 29.
SOUSA AND HIS BAND—Willow Grove Park, Pa., August 27 to September 13; Du Pont, Pa., September 14; Sunbury, Pa., September 15; Williamsport, Pa., September 15.

Fine Conductors at Fairmount Park

Alexander Smallens conducted the first week of concerts, beginning July 13, by the Fairmount Park Symphony Orchestra at Lemon Hill, Philadelphia. Henry Hadley wielded the baton for the second and third weeks, and Richard Hageman was engaged as conductor for the three final weeks. The concerts are under the management of Louis A. Mattson, who has held this post for three years, since the concerts were inaugurated. Maud Fay, formerly of the Metropolitan, attended one of the concerts recently, and without a rehearsal sang for the vast audience.

Jacobinoff Opens Season Early

October 15 sees the opening of Sascha Jacobinoff's season at Potsdam, N. Y. This excellent violinist again looks forward to a busy season, first playing individual engagements, and later joining the Griffes Trio, which includes beside himself, Olga Steeb, pianist, and Lucy Gates, soprano.

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OPINIONS OF THE PRESS

Willem Van Hoogstraten

Willem Van Hoogstraten's recent appearance as guest conductor at the Hollywood Bowl brought him unusually enthusiastic praise from the daily papers. For example, the Los Angeles Evening Herald stated: "It would be very difficult to say which of the great directors who have visited the bowl is the greatest, but suffice it to say that Van Hoogstraten is one of the very greatest and is only limited by the time he has to spend with us." The Los Angeles Evening Express critic was equally laudatory, among other things stating that "Mr. Van Hoogstraten is the first of the brilliant personages that have appeared before Hollywood Bowl audiences this year who has had extensive experience in conducting beneath the sky. . . . His knowledge of open-air conditions was evident, not only from his program, but from the arrangement of the orchestra and the sure manner in which he secured his effects. . . . The new conductor's vigorous directing brought out the effects that he intended. . . . The vast audience responded immediately to the superb work."

Excerpts from some of the highly eulogistic comments which appeared in the Los Angeles Daily Mirror are reproduced herewith:

The arrival of Willem Van Hoogstraten has established a standard and an ideal that are destined to heighten the interest anew in the amphitheater of the hills as a veritable paradise of musical attractions. To miss hearing the interpretations of this conductor of personality and artistry may well be reckoned as a loss to the music lover, as was evidenced amply by the intent and enthusiastic feeling that was aroused by his first program last evening. . . .

He has once before made a brilliant impression as guest conductor of the Philharmonic Orchestra, but this present triumph promises to be in some respects even more striking because of his personal progress during the past three years.

It was evident that Van Hoogstraten carried away major honors through his accomplishment, not only through the splendid reaction that he drew from the public, but also through the response of the musicians under his baton, and their amply indicated appreciation of his work. Following the playing of the Brahms symphony No. 4, a noble and inspired rendition, they joined warmly in the ovation that was tendered him, thus giving exceptional proof of their esteem.

Van Hoogstraten has in his style an evident fire, and a great ability for bringing out in a vivid manner the characteristics of a work. The sweep of the strings, instruments under his direction, the strength disclosed in the brass section of the orchestra, the other and manifold indications of the power with which he achieves effects, are at all times fascinating and occasionally, too, evoke the thrill.

A salient quality at all times in his interpretations is his charm and poetry. He seemed to sense to a rare degree the moods of beauty in the

Brahms Fourth Symphony. The strength and vitality of the final Passacaglia was in some aspects truly amazing, and the first and second movements of the work were shaded with consummate taste. With so superior a rendition as he gave of this magnificent composition it is little wonder that he was called repeatedly to the stand to acknowledge the applause.

According to Gilbert Brown in the Los Angeles Record of August 7, "Hollywood Bowl devotees had a double thrill last night. One was the superlative conducting of Willem Van Hoogstraten. . . . Van Hoogstraten easily tops any conductor who has ever lifted a baton in the Bowl rostrum. I doubt if Los Angeles has ever sat under a finer conductor. I know I have never heard such an orchestral performance as last night's." All of which is ample proof of Mr. Van Hoogstraten's unusual ability with the baton.

Haig Gudenian

Said the Manchester Guardian of May 9, 1925:

The Armenian violinist and composer, Haig Gudenian, at the first of a series of three recitals at Aeolian Hall (London) introduced several works of his not previously heard. His music arrests the hearer in the main for three reasons. The most immediately appealing factor is the entirely unfamiliar and fascinating idiom evolved by emancipation from the orthodox major and minor scales and by the tuning of the violin to intervals which permit the playing of double-stops and chords derived from the countless Eastern modes used by the com-

poser. The entrancing tone and the astonishing effects Mr. Gudenian lures from his instrument are things to give pleasure in themselves. Next the listener is struck by the exotic glow of this music, which falls strangely upon the ear and is yet so captivating in its own record way as to draw some response even from the least imaginative European. These two aspects of Mr. Gudenian's work at any rate are sure of success, even if the third, and more important, the spiritual message that lies concealed in the music, is likely to escape many people just as the feminist philosophy hidden under the apparently Hedonic poetry of Omar Khayyam and Hafiz eludes them.

On the surface Mr. Gudenian's pieces are concerned with picturesque incidents which give them the appearance of program music, but beneath such definite images as that of an Oriental candy-seller, a passing caravan, or a shepherd in search of a lost sheep lurks an abstract and unusual view of life. It will hardly be possible to impress upon the Western mind that it is the specific function of music to act as medium for philosophic speculation. To the European musician Mr. Gudenian's work will always be art and thought primarily and music only secondarily.

Accustomed as we are to have ideas of a contemplative cast conveyed through the agency of literature, his music must necessarily strike us—and particularly those of us who endeavor to grasp its inner meaning—as passing beyond the confines properly assigned to music as an art-form. Mr. Gudenian clearly moves away from the main line pursued by the music of to-day, but the side-track he has chosen leads to an enchanting a territory that one gladly follows him, even though one is aware that it will be necessary to turn back again. And he reigns over his little domain with mystery absolute and free from care as to succession; he knows that if nobody is likely to take his place after him neither is anybody strong enough in his own way to overthrow him.

the stage, the effect was phenomenal—at least it never seemed to have occurred previously. The audience rose in its surprise and disappointment, and hissed loudly. It may be said that the tour was an absolute failure and ended after only a few appearances. This is rather an extreme case.

WHAT IS THE GUIDO SCALE?

"Recently in reading I found an allusion to the Guido Scale in a short notice of music. It spoke of the top note of the scale, but did not mention what it is. Can you tell me anything about it, as I would like to know as much as possible about music, even if it is quite out of date?"

If you will look up the files of the MUSICAL COURIER you will find in the issue of December 18, 1924, a very interesting article by Mrs. Adeline O'Connor Thomsen on Guido d'Arezzo, to whom the invention of the modern scale is attributed. Although primitive notation had been in use before his time, beginning with a staff of one single line on which F was written (whence our F clef), Guido extended and fixed the system, advancing to the four-line staff, the lower line of which remained F, hence his scale was F, G, A, B, C, D, E. Draw the four line staff for yourself, calling the note on the lower line F, and you will see exactly what is meant.

The Husses' Lake George Musicales

Mr. and Mrs. Henry Holden Huss gave a reception and musicale in honor of that sterling violinist and composer, Edwin Grasse, at their artistic studio on the mountainside at Diamond Point-on-Lake George. A very responsive and representative audience heard the brief but unique program with evident interest and enthusiasm. Mr. Grasse, after a masterly interpretation of Bach's G minor prelude and fugue for violin alone, gave with the sympathetic accompaniment of Emmy Wilhelms and by special request, his own effective Wellenspiel (Waves at Play), a charming Song Without Words, and a brilliant Scherzo—then as an encore he played Kreisler's well 'iked Caprice Chinois.

Among those who assisted Mrs. Huss in receiving were Mrs. J. R. Loomis, Katherine Fielding (a talented pupil of Mr. Huss), Mrs. Aubrey Carter and Mrs. Hayward Nelens. In response to very insistent requests Mrs. Huss sang with lovely artistic fervor three Huss songs: After Sorrow's Night, A Book of Verses and Pack Clouds Away, and Mr. Huss played his own paraphrase of the two Chopin preludes, in G minor and A major, also his poem To the Night and his The Brooklet which he prefaced by saying he wanted to play it because he was so fond of fishing!

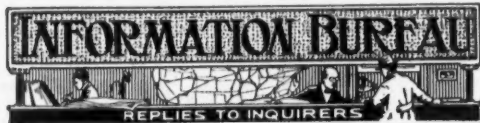
The Huss Music Colony is doing some good artistic work and two of the artist-students are appearing in two scholarship concerts on August 26 and September 2.

Charles Baker Changes Occupation

After more than thirteen consecutive years devoted to the promotion of grand opera, and two years as business manager and press representative for Anna Pavlova and her Ballet Russe, Charles R. Baker has left those fields of endeavor, at least temporarily, and has signed with the Messrs. Shubert. He will pilot their big and immensely successful musical play, The Student Prince in Heidelberg, from New York to the Pacific Coast and back. Mr. Baker left for the west on Monday.

Mr. and Mrs. Jonas at Monte Carlo

Alberto Jonas and Mrs. Jonas, who are spending the month of August at Nice, send greetings to the MUSICAL COURIER while on a short visit to Monte Carlo.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

ABOUT PICTURES

"To my mind, the musicians who have their portraits published are not sufficiently careful to have the pictures made to really represent them as they are. So many artists try to have a youthful picture when they can no longer claim they are young, that a wrong impression is given. Why not have pictures that show the artist in such a manner that it is possible to recognize him or her when seen in the flesh? Are photographers always careful enough about posing the sitter, or does the subject insist upon certain poses and much re-touching? The picture of anyone, musician or otherwise, taken at the age of twenty, does not represent the same person at forty or fifty, no matter how well preserved."

There is certainly much to be said about the representations of all public people. Some are represented too young, while others send out pictures that no one would ever recognize. That of course is the fault of the photographer in some cases, not all photographers having an artistic eye. Naturally anyone appearing before the public wishes to make as good an impression as possible, and it must be said that in many cases this object is attained—perhaps too good an impression if the artist has changed with the years. On one occasion, but this was many years ago, a picture had been sent in advance for a season's concerts. The musician had selected a youthful picture, a slight, graceful young person. When a stout, middle aged singer walked on

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MARIO CHAMLEE SAYS THERE IS NOTHING SUBTLE ABOUT SUCCESS

It Either Throws Itself at an Artist or Leaves Him Alone—Success Should Be an Inspiration for Further Study

Mario Chamlee, although but thirty-two years old, has been singing leading roles with the Metropolitan Opera Company for the past five years, and recently renewed his contract for several years to come. Just now he is appearing at Ravinia Park, Ill., singing the roles in which he is so well liked in New York, as well as several new ones. When he has sung twenty-two performances there, he will sail for Italy, to take a short vacation before beginning rehearsals again in New York for the winter season.

Mr. Chamlee is a born raconteur. He has a natural ability to paint in words and gesture; further, he has that gift of mimicry which in days long past developed story telling into an art. Perhaps, if he had not concentrated upon the study of his voice, he would today be one of the leading comedians of a Broadway hit, instead of being a leading tenor in the most famous opera house of the world. This very quality of gayety, of jovial hospitality, has given him by way of contrast a serious respect for his chosen career. "Some way," he told the writer, "once said that tenors

were a disease! Even I—before I was really conscious of being a tenor!—had an antipathy toward the man who could take a high C with grace and assurance. Perhaps the old-time tenor, just as the old time prima donna, developed so many idiosyncrasies, the public came to think of him as a curiosity. We'll, I've made a study of tenors—a terrible admission—eh?—and of musicians in general.

"After all, there is something humorous in seeing a big husky fellow avoiding a room because there is a draft in it, or dodging quickly from a taxi to the house, in order to keep out of the dampness of the night air. The pianist can retain his dignity, for his piano is safe at home; and the fiddler, once his Strad is packed in a cover of silk within its case, need not worry. But the poor tenor carries his mechanism in his throat!

"There are funny phases in the life of a singer, and I get many a laugh by myself in my dressing room—although I suppose laughing alone is as bad as drinking alone! And the most humorous of all, and at the same time quite the saddest, is the average artist's reaction to success—especially to that first, most glamorous success.

"Do not think that I am holding myself skyward as any sort of paragon, for I realize too well that the easiest thing in the world is to become intoxicated by one's first triumph. And if it is sudden and unexpected, the dose—for that's what it is—is even more exhilarating. Great applause received during a particularly good performance signifies very little to the artist beyond the excitement of the moment. It is the desire, the demand—after the last echo has died out—of the public, to hear you again and again, which for a better description we call 'drawing power,' that is the gauge of one's real success. The knowledge that you are in demand lies close to the first danger line.

"There is nothing subtle about success. It either throws itself at you, or leaves you alone. For that reason it is difficult to become acclimated to it. And it is so easy to pat oneself on the back—especially if one is a tenor! The objective seems to have been reached, and beyond learning an occasional new operatic role now and again, or a new group of songs, one has arrived.

"Success is a snag, a deterrent to your career, or it is an inspiration for further accomplishment. You hear now and again of this or that person's marvelous success. Then, 'the rest is silence.' Why? The voice, or whatever the gift, cannot have disappeared over the night, surely? What has happened? Nine times out of ten that first success was too much! I think that the average talented person, the one you hear of for a short time only—goes to the wall because of an inability to balance himself.

"But I must say something else of paeans of praise. It has been in my system for such a long time! It has to do with an enervating chatter, the superlative adjective of well meaning and admiring friends, and relatives, who constantly deluge you. These people should be locked up and let out on special occasions only. Recently a despairing manager said to me of a young and really gifted young singer, 'Her



A MERRY MUSICAL TRIO.

Mario Chamlee, tenor of the Metropolitan Opera Company, photographed with his wife (Ruth Miller) and son, Mario, Jr. (Photo by Muray.)

entire career will be ruined if she doesn't stop listening to her relatives and friends.

"Your friends mean well, but they seldom know what they are talking about. And what can be more fruitless than becoming impressionable to a lot of flattering phrases, with no logical or constructive basis beneath?

"It is a fine thing to have confidence as you walk out on a large stage, with a great orchestra before you, and hundreds of faces in the audience beyond. But confidence on the stage is one thing, while over confidence off the stage is another.

"For myself, I am fearful of success. I do not want to hear of it direct. It is insidious. It is like the many-headed dragon of the fairy tale. If the Fairy Prince looks at one of these, he is lost!

"Ignore successes—especially the early ones—and keep on, never feeling too sure of your artistic power!"

Clemens Plans for Next Season

Clara Clemens will give a number of recitals next season with the accompaniment of a string quartet in programs of songs by Respighi, Beethoven and Brahms. Of the latter's compositions she will sing the Lullaby with viola obbligato. In addition she will include several numbers from the cycle of eleven songs about Christ and the Madonna, by Zilcher, which she will also interpret with string quartet accompaniment.

Lajos Shuk at Chautauqua

Lajos Shuk, cellist, is spending the summer at Lake Chautauqua, with a number of other noted musicians. On August 13 he appeared as soloist with the New York Symphony under Albert Stoessel, on which occasion he played the Dohnanyi concerto.

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PAUL ALTHOUSE WRITES:

NEW YORK, June 19th, 1919

*The Autopiano Company,
623 West 50th Street,
New York City.*

DEAR SIRS—

You are certainly to be congratulated on your splendid achievement in the production of the Autopiano, which I consider one of the finest players I have ever played.

It is so exquisitely beautiful in tone and expression, so unquestionably superior, that I can readily understand why the Autopiano leads in the player piano world.

Sincerely,

Paul Althouse



THE AUTOPIANO COMPANY

629 West 50th Street

New York

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